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ABSTRACT

Texts of conference papers and summaries of colloquia on classroom environment and interaction in second language teaching are presented, including: "Fluency Development" (James Dean Brown); "Learner Development: Three Designs" (in Japanese) (Hiroko Naito, Yoshitake Tonia, Takao Kinugawa, Morio Hamada); "Desirable Japanese Teachers and Classroom Activities: A Survey towards a Learner-Centered Classroom" (in Japanese) (Takako Ishida); "Identity and Beliefs in Language Learning" (Tim Murphey); "Japanese Language Learning Through Structured Group Encounters" (in Japanese) (Shin'ichi Hayashi, Yukari Saiki, Takako Ishida); "Learner Self-Evaluated Videoing" (Tim Murphey, Tom Kenny); "The Learning Journal: An Aid to Reinforcement and Evaluation" (Sophia Wisener); "Using Texts To Understand Texts" (Steven Brown); "Vocabulary and Reading: Teaching and Testing" (David Beglar, Alan Hunt); "Research on Vocabulary Retention" (Guy Kellogg); "Adapting the Shared Inquiry Method to the Japanese Classroom" (Carol Browning, Jerald Halvorsen, Denise Ahlquist); "Literature? Oral English? Or Both?" (Linda Donan); "Adding 'Magic' to an EFL Reading Program by Using Children's Literature" (Linda J. Viswat, Linda C. Rowe); "Reading Activities in the Communicative Classroom" (Gregory Strong); "Cross-Border Peer Journals in EFL" (David George); "Motivating Students To Write: Activities From Three Different Classrooms" (Midori Kimura, Keiko Kikuchi, Joyce Maeda); "Student Publishing: The Value of Controlled Chaos" (Brad Visgatis, Tamara Swenson); "Oral History: A New Look at an Old Subject" (Barbara Valentine Dunkley); "Invent Your Own Soap Opera" (Julia Dudas, Andrew Wright); "Metric Conversion: Acquiring English Rhythm" (Margaret Sharkey, Eiko Ushida); "Problems of Teaching German in Large Classes" (in German) (Alfred Gehrmann); and "Constructive Methods of Dealing with Large Classes" (Thomas L. Simmons, Dawn Yonally, Edward Haig). Individual papers contain references. (MSE)

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ction Six

In the Classroom

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Fluency Development

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Definitions of *fluency* abound in the literature. Hartmann and Stork (1976, p. 86) define fluency as the ability to use "structures accurately whilst concentrating on content rather than form, using the units and patterns automatically at normal conversational speed." Fillmore (1979) proposed four kinds of fluency, the abilities: (a) to fill time with talk, (b) to talk in coherent, reasoned, and semantically dense sentences, (c) to have appropriate things to say in a wide range of contexts, and (d) to be creative and imaginative in using the language. Brumfit (1984, p. 56) simply defined fluency as "natural language use." He also pointed out that Fillmore's four kinds of fluency are related to four characteristics (speed and continuity, coherence, context-sensitivity, and creativity) which are in turn associated with four sets of abilities: psychomotor, cognitive, affective, and aesthetic (p. 54).

Richards, Platt, and Weber (1985, p. 108) defined fluency as "the features which give speech the qualities of being natural and normal, including native-like use of pausing, rhythm, intonation, stress, rate of speaking, and use of interjections and interruptions." Lennon (1990, pp. 388-389) pointed out that fluency has two senses: a broad sense in which fluency functions "as a cover term for oral proficiency" representing the highest level of speaking ability, and a narrow sense wherein fluency is "one, presumably isolatable, component of oral proficiency."

These definitions, taken together, furnish a good starting point for this paper because they include much of what fluency is. However, in my view, a full understanding of fluency must take into account many other factors.

Linguistic Prerequisites for Fluency Development

I argued (Brown, 1995a) that the language teaching profession's view of fluency must be expanded to include a wider array of linguistic tools, choices, and strategies that underlie fluency. While students are learning to use the expanded set of linguistic tools, choices, and strategies, teachers should also provide direct fluency development lessons and practice as part of their students' language learning experience. In a sense, learning the linguistic tools, choices, and strategies is a prerequisite to gaining full fluency. Hence, these tools, choices, and strategies should at least be a corequisite of the fluency development process.

In more detail, fluency development first depends on students acquiring additional *linguistic tools*, tools that go well beyond the knowledge of (a) pronunciation, (b) syntax, and (c) vocabulary that most teachers provide, to also include: (d) suprasegmentals, (e) paralinguistics, (f) proxemics, and (g) pragmatics. Second, fluency development depends on students learning to make *linguistic choices* based on three sets of factors: (a) settings, (b) social, sexual, and psychological roles, as well as (c) register and style. Finally, fluency development depends on students developing their abilities to use six *linguistic strategies*: (a) using speed to their advantage, (b) using pauses and hesitations efficiently, (c) giving appropriate feedback, (d) repairing competently, (e) clarifying effectively, and (f) negotiating for meaning when necessary. (For more details on all of the forgoing, see Brown, 1995a.) Once students start learning about linguistic tools, choices, and strategies, teachers can begin providing fluency development.

Fluency Development Techniques

Fluency development will be defined here as all teaching techniques and practice exercises designed to promote student fluency. (For more on the differences and similarities of *teaching*

techniques and *practice exercises*, see Chapter 1 of Brown, 1995b.) My experiences in teaching speaking in China and elsewhere convinced me that we can provide the requisite linguistic tools, choices, and strategies as linguistic components of the language at the same time we are supplying fluency development if we: (a) encourage students to make constructive errors, (b) generate many opportunities for students to practice, (c) create activities that force students to focus on getting their meaning across, (d) assess students' fluency not their accuracy, and (e) talk to the students about fluency development.

Encourage Students to Make Constructive Errors. Many students hamper their own fluency development by concentrating fiercely on accurate syntax. Particularly, in the Asian countries where I have worked, students do not want to *lose face* in the eyes of their peers. Making errors is therefore an issue that I have had to address openly and directly with my students. In doing so, I have introduced them to the notion of *constructive errors*, or the idea that errors are a necessary part of communication as well as a useful part of the language learning process. The notion of constructive errors means that students must do three things: (a) learn to make errors (students must learn that it is alright, even necessary to make errors), (b) make errors to learn (students must make errors if they are ever to learn from the errors), and (c) learn how to make errors (students must learn error-making skills)

Learning to make errors. Non-native speakers rarely appreciate the fact that native-speakers make errors as a natural part of using language. Native speakers make pronunciation errors, stress and intonation errors, subject-verb agreement errors, tense errors, etc., though when immersed in natural discourse, they don't even notice such errors unless they interfere with communication. And, even when such interference does occur, the participants can keep the discourse going by using various repair strategies (for more on strategies, see Brown, 1995a). My guess is that, in their native languages, students do the same. However, in a second language, they typically don't allow themselves to make errors. The point I am making is that students need to learn that making production errors is a natural part of all communication, even among native speakers, and that error making is a necessary and useful part of language learning. A student who is afraid to make errors won't make errors, and a student who won't make errors constructively won't be able to develop fluency. For many students, learning to make constructive errors may mean learning to take chances in ways that they have never done before, so teachers may have to guide them.

Making errors to learn. In a sense, teachers need to encourage their students to take a chance on making errors, constructive errors, because only through making errors can students learn to deal with errors on their own. To do this, students need to free themselves of the constraints of careully monitoring their accuracy and focus instead on getting their message across. They must be allowed to make constructive errors in the natural course of communicating in their second language, just as they do in their first language, so they can begin to correct their own particular types of errors and learn from them. That is why I call them constructive errors: they are errors that are a necessary part of learning—a necessary part of becoming fluent.

In many cases, fluency development requires the students to bring their production of the language up to the knowledge that they already have of it. For students to do that effectively, they need to be left alone to practice using what they know for a variety of purposes: to get a message across, to make constructive errors, to correct their own errors, and to gradually bring their productive skills up to an approximation of their linguistic competence. "Fluency, then, can be seen as the maximally effective operation of the language system so far acquired by the student" (Brumfit, 1984, p. 57). At all costs, teachers should avoid yanking students back to an accuracy focus (by doing too much error correction) during periods of fluency development because that may bring the whole process of fluency development to a halt.

Learning how to make errors. If teachers can convince their students that error making is a natural part of all language use and a constructive part of second language learning, then perhaps the students can learn how to make errors appropriately. If so, they will have taken a big step toward becoming fluent. What subskills should students develop in order to strengthen their error-making skills? First, they should learn that making constructive errors is a necessary part of making progress toward fluency. Second, they should learn that errors are a natural part of their language development, not an indication of their lack of worth as human beings. Third, they should develop a willingness to make constructive errors, incorporate construtive errors into their communication, and learn from the errors as they go along. Fourth, they should develop the linguistic strategies outlined in the first part of this paper (using speed to their advantage, using pauses and hesitations efficiently, giving appropriate feedback, repairing competently,

clarifying effectively, and negotiating for meaning) as subskills in the error-making process. For many students, learning to make constructive errors may mean not only learning to take chances in ways they have seldom done before, but also learning to use skills that teachers have seldom covered in the past.

Error correction and constructive errors. One thing teachers can to do to encourage constructive errors is to minimize error correction. In fluency development lessons, error correction should at least be limited to those errors which interfere with communication. The students will have their hands full dealing with the constructive errors they are monitoring in their own speech production without the teacher adding to their problems.

Perhaps in some cases, teachers should also hold back on correcting errors that do interfere with communication. Peer correction in pair work or group work may take care of these errors without interference from the teacher, and such correction would be much more natural because it would occur as a natural part of communication. Peer correction would be particularly beneficial if the error caused students to negotiate for meaning—another natural part of communication. My point is that, during fluency development, teachers should certainly not correct errors that do not interfere with communication, and should probably not leap in to correct errors even if those errors interfere with communication. Instead, teachers should probably consider correcting only those errors that cause a complete break down in communication.

Generate Many Opportunities for Students to Practice. In addition to encouraging students to make constructive errors, teachers should provide students with ample opportunities to practice using the language. Students need to practice all aspects of the language in order to become comfortable with using whatever expanded set of linguistic tools, choices, and strategies they have at the moment.

As a profession, we tend to provide such practice in *conversation* classes. My experience with conversation classes is that teachers spend 90 percent of the time talking (while students passively listen) and allow 10 percent of the time for students to talk. Thus in a 50 minute class, five minutes might be allotted for actual student talk. Since that five minutes is often spent in one-on-one teacher-student interactions, dividing five minutes by the number of students will reveal how much talking time each student would get in such a conversation class. In a small class of 10 students, each student might get thirty seconds of precious language production time. And, of course, that time would be reduced dramatically in a class of 20 students, not to mention the conversation classes of 30, 40, 50, or 60 that I have seen in some countries.

To create more opportunities for students to practice producing language, I would suggest that we eliminate *conversation* classes, altogether, and instead, create *speaking* classes, which by definition would be classes in which the teachers must shut their mouths and set up activities which involve many students talking at the same time. Such strategies are difficult for many teachers. We tend to be more comfortable in very controlled teacher-centered situations. Moreover, student-centered activities take a great deal of careful planning. In short, conversation classes are easier for teachers to run than speaking classes, but I strongly feel that we owe our students the practice that a speaking class affords them so they can work on fluency development.

The central issue in creating speaking classes is that teachers must learn how to relinquish control of the class. Many teachers, who were themselves educated in teacher-centered classes, will find it difficult to set up student-centered activities like pair work, group work, role plays, etc. and then simply let the students go. As one student put it (with reference to how I handle group work), "You look like a caged lion roaming aimlessly around the room while students are doing group work." For many of us, letting go in this sense is not easy. In my case, I never know what to do with my hands.

Part of the solution to this problem is for teachers to give themselves a clearly stated purpose in all student-centered activities—perhaps as a cultural informant, source of vocabulary, sympathetic listener, etc. Maybe the teacher will simply move from pair to pair or group to group, not doing error correction, but rather encouraging students to focus on their meanings without worrying about accuracy and errors. My point here is that, while designing activities, teachers should not only plan what the students will be doing, but also how the teacher will fit into the activity.

The situation in Japan deserves some special comment. Many teachers feel that getting Japanese students to participate in any of the above activities is like pulling teeth. However, getting them to participate may not be that difficult if the teacher knows something about Japanese discourse norms. Anderson (1993) made a number of observations that I have found helpful in getting Japanese students to produce language in the classroom. He noticed that

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communication within the Japanese culture has four key characteristics: "group-mindedness, consensual decision-making, formalized speech-making, and listener responsibility" (p. 104). He went on to argue that EFL teachers can use this knowledge of Japanese communication characteristics to understand and encourage interactions in the EFL classes in Japan. Anderson says that teachers have three options in classrooms in Japan: (a) lecturing, (b) pulling up nails, and (c) blending in. The *blending in* technique may prove particularly useful for getting Japanese students to participate in class. As Anderson describes it, the *blending in* technique combines the Japanese need for group-mindedness with the need for consensual decision-making in pairwork or group work by assigning group members roles of *leader*, *secretary*, and *spokesperson*, and by having the spokesperson speak for the group (which must first have built a consensus), or by creating competitions between groups. A quick look at Anderson's article will benefit any teacher in Japan, but will prove particularly useful for those teachers who want to foster fluency development in their classes by creating effective practice opportunities.

Create Activities That Focus Students on Getting Their Meaning Across. When I was teaching fluency development in China fifteen years ago, we had to create almost all our activities from scratch. Fortunately, nowadays, teachers have numerous resources to fall back on (for instance, see Sadow, 1982; Klippel, 1987; Fried-Booth, 1988; Ladousse, 1988; Bailey & Savage, 1994). Whether selecting fluency development activities from books or creating new activities, teachers should remember that fluency development activities will work best if the students are focused on getting their meaning across. In China, our *intermediate speaking class* consisted of a sequence of pair-work, role-play, and group-work activities (including debates, panels, problem solving, etc.). These activities provided daily opportunities for the students to practice specific functions of the language in environments that were not intimidating. The purpose of the *advanced speaking class* was to prepare students for university seminar situations, so we focused more on group work and individual presentations to class-sized audiences.

Regardless of the types of activities chosen, we provided students with clearly defined goals to achieve or tasks to perform. Although we didn't realize it at the time, we were using what is now called a *task-based* syllabus, and our purpose was to create tasks that maximized the degree to which students focused on getting their meanings across, rather than on the accuracy of their language.

Assess Student's Fluency Not Their Accuracy. Even a teacher who teaches fluency development very effectively during classes may have trouble getting students to cooperate in fluency development if the tests for the class assess the students' accuracy rather than their fluency. For good or ill, students (particularly in Japan) are test-oriented. If a teacher tests the students with multiple-choice grammar tests, the students will prepare for multiple-choice grammar tests, and wonder why the teacher is wasting class time with pair work, group work, etc. However, if a teacher tests the students with role plays, pair work, interviews, etc., those students will prepare for those types of tests. Students may not like these activities, but they will prepare for them. Students are clever, especially when it comes to tests, and teachers should use the energy that students will throw into preparing for tests to coax them into practicing the types of activities that will lead to fluency development.

As a result, teachers should seriously consider creating tests that directly reflect the types of activities that students have been practicing during the semester. For instance, in the intermediate speaking course in China, we didn't use multiple-choice grammar tests; instead, we interviewed the students three times per term. Our course objectives listed 15 of the functions that serve to organize the Gambits series (Keller & Warner, 1979), so the tests were based on these 15 objectives/functions, and we tested all 15 with an activity that students had practiced in class: a taped interview (wherein the students were playing the role of a student in the United States meeting with a professor during office hours).

The interviews were tape-recorded so that scoring could be done at a later time. We used a variety of schemes for scoring the interviews, but the one I remember best required the student's teacher and one other teacher to rate the students for fluency, content, meaning, choice of exponents, and stress/intonation. Each of the five categories had five points possible for a total of 25 points. Notice that we purposely excluded grammatical or phonological accuracy as categories in our scoring scheme because we wanted the students to focus instead on fluently getting their meanings across. Mendelsohn (1992) provides a similar set of criteria that teachers may want to refer to. Mendelsohn allows space for teachers to write notes on phonological and grammatical accuracy but does not directly addressing accuracy in the feedback process.

My point is that tests in a speaking course

should be used to mold how students view and practice the language. (For more on how tests can be used in language programs, see Brown 1990 or 1995c.) Certainly, developing sound communicative tests that focus on fluency is difficult and time-consuming, but no more difficult than creating effective communicative teaching materials. Why then would any teacher even think about testing the results of communicative materials with anything other than a communicative test? In short, the message that testing sends to students will thoroughly defeat the teacher's classroom efforts unless a very close match is made between what is being taught and what is tested. Teachers should therefore consider using their testing methods to shape how students think about fluency development in English.

Talk to the Students about Fluency Development. Unfortunately, students don't always like fluency development. For example, early in our program in China, students complained that they didn't like learning from other students (in pair work, group work, etc.) and that they wanted the teachers to lecture on the finer points of English grammar. Students also suggested that we could learn how to do this by watching our Chinese colleagues. Clearly, we needed to explain to our students how our way of teaching could be useful and maybe even valuable to them.

We began by pointing out that the students generally had very high scores on the Michigan grammar tests that we had administered, but relatively low ones in the other skill areas of reading and listening. We also pointed out that the students could not write or speak with any fluency. We then argued that, as a result, we had no choice but to encourage them to stop worrying about grammatical accuracy and turn instead to developing their fluency because their focus on accuracy appeared to be hampering their fluency development.

We also explained what we were trying to accomplish by developing their abilities to use speed to their advantage, to use pauses and hesitations efficiently, to give appropriate feedback, to repair competently, to clarify effectively, and to negotiate for meaning when necessary. We explained why we felt they should take chances and make constructive errors, why they should have many opportunities to practice, why they should participate in activities that focused them on getting their meaning across, why they should have tests that measured fluency rather than accuracy, and why we were talking to them about fluency development. In short, we explained our intentions honestly and openly to our students and respected their ability to understand what we were trying to do—and over time, it worked.

Conclusion

I would like to conclude by suggesting that fluency is not something that students either have or don't have—rather, students acquire fluency by steady degrees. However, they can attain some degree of fluency even during the earliest stages of study. Given this state of affairs, students should gradually be acquainted with the linguistic tools, choices, and strategies they will need to communicate fluently regardless of the level of language proficiency they may have at the moment, and fluency development should be taught from the very beginning.

Unfortunately, fluency development cannot be *taught* in the traditional sense of that word. No doubt we can expand our students' knowledge of linguistic choices, tools, and strategies, and we can encourage students to make constructive errors, create opportunities for practice, create meaning-focused activities, assess fluency not accuracy, and talk to students about fluency development. But sooner or later, we must recognize that fluency development is different from other kinds of teaching. Fluency development means being willing to let go, being willing to allow the students do the work, being willing to set up situations in which fluency will develop, and then being willing to simply encourage communication.

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コロキアム「学習者ディベロプメント：3つのデザイン」

Learner Development: Three Designs

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このコロキアムの目的は、学習者の成長を促すための工夫をどのようにカリキュラムの中に活かしていけるかを考察することにあった。教師は、学習者が効果的に学ぶことができるよう、どのようなことができるのか、また、それをカリキュラムの中にどう反映したらよいのか、それぞれの発表者の研究テーマに基づいて実際的な試みや提案が紹介された。

吉竹の発表では、受験のための英語を勉強してきた学習者に、大学レベルの活動ができる英語を学ばせるために、英語の論理的構成に着目させ、それを身に付けさせる試みとその効果が述べられた。衣川の発表では、上級の日本語学習者が文を書くときに使用する構想、文章化、見直しという三つの過程におけるさまざまな方略が分析され、作文教育への応用方法が示された。浜田の発表では、やはり、日本語教育での場合を例に、学習者の誤用を分析し、誤用が学習者の学習意欲をそぐことのないように、むしろ、学習者自身が誤用を学習リソースとして活用できるようにするための活動が具体的に紹介された。

どの発表も、いかに学習者自身の意欲を高め、その成長を助けることができるのかを限られたカリキュラムの中で効果的に実践する可能性を示してくれ、学習者と共に教師として成長していこうとする私達の励ましとなるものだった。

（この部分の文責：内藤裕子）

「作文、聴解、口頭発表：
英語の論理構成に着目したの指導方法」

1 はじめに

EAP(English for Academic Purposes)を意識した英語の教授法を模索していくうちに、英語の論理構成に着目した指導方法にたどり着いた。学習者がEAPを学ぼうとする時、英語の一般的な論理構成を意識する習慣を身に付けているかどうかで、その学習者が書く論文の質だけでなく、聴き取れる大学の講義の量や、人前での発表が効果的にできる可能性はかなり左右されるのである。

2 アカデミック・ライティングを目指して

一つのパラグラフより大きい単位のライティングの授業は学習者に主題を与え、その主題についていわゆるブレイン・ストーミングをする事からはじまるのが一般的である。教師は学習者から出てくる項目や意見を板書し、それぞれを結び付けて小論にまとめていくが、その後に、論理構成が言語によって異なることに言及する必要があるのではないか。学習者の母語である日本語と目標言語である英語との論理構成の違いを紹介し、指導すると、実際「どうして自由に書いてはいけないのか。」と聞く学生も出てくる。そんな時には「自分の考えを日本文化を有している人にのみ伝えるのであれば英語で書く必要はないのではないか。」と答える。英語で書く以上英語の伝統に基いた文章の構成にしなくてはせっかく書いても考えが正確に伝達できない。

文レベルのライティングの指導とより長いアカデミック・コンポジションを書くライティングの指導との間の"掛け橋"となるべくアウエアネス・アクティビティーを提案して見たい。まず英語の代表的な論理構成（命題の立証、主題の描写、例示、分類又は区分、比較・対照、手順又は順序、因果関係、定義）の簡単な説明と論理構成の枠組みを視覚的に線や矢印で示したプリントを用意する。

授業の手順：1）その日に指導する論理構成のプリントをOHPで見せて説明する。2）学生がある程度精通している主題を取り上げる。3）クラスを小グループにわけて、グループごとに主題についてのブレイン・ストーミングを行う。4）その後、クラス全体で主題に関する見解、事実、意見などを募り、それらを箇条書きにしていく。5）再び小グループに分かれて、黒板のどの事柄をどう使うかを決めてから、教師が配布した論理構成の枠組みのプリントを埋めていく。6）グループの作業が終ったら、教師がOHPで例を一つ示す。7）教師の例とは違った学生の案があれば、クラス全体に紹介する。代表的な英語の論理構成の指導が終ったら、七種類の論理構成のプリントを全部使って、学生がものを書く前に独力で適切な論理構成が選択できうようになるために、知識の再構築をするとよいだろう。その時はブレイン・ストーミングの後、小グループで話し合い、小論を書くとしたらどの構成でまとめるかを決めさせる。そして最後にどの論理構成の枠組みをどのように使ったかを報告し合う。

こうすることによって学習者は単語の適切さ、文法、文の構造などに全く頭を悩ませる事なく英語の論理構成と取り組むことができるのである。

3 アカデミック・リスニング

英語での情報を耳から入れる場合は書いてあるものを読むのとは少し違う。目でみることができるならば辞書を引くこともできるし、同じパラグラフを読み直すこともでき、又導入がどこで始まり、結論はどこからかも明らかである。しかし英語で講義を聴く場合はそうはいかない。いきなり数々の意味不明の単語が出てきたとしよう。学生は絶望的になりかねない。しかし英語の構成についての認識をもっていれば、あきらめずに談話の特徴に注意を向け、聴き取る努力を続けるだろう。

いろいろなディスコース・キューを聴きとる訓練としては、パラグラフ内でミクロ・ストラクチャーとして論理構成がしっかり使われている部分をレクチャーの中から選び、構成の枠組みを示したプリントにノートテーキングをさせる。これをいろいろな論理構成で繰り返す。その都度エヌメレーター(kinds, aspects, elements,...)とリスティング・シグナル(First of all, Next, Finally,...)に注意を向けて聴き取る訓練をつむ。その後レクチャー全体を使ってマクロ・ストラクチャーとしての論理構成を聴き取る練習に進む。最初のうちは論理構成が分かるプリントを埋める形で聴き取り、慣れてくれば白紙にノート・テーキングをさせてみる。ある程度力が付けば、実際の大学の講義のシミュレーションへと展開させていく。つまり、授業中に英語の疑似講義を聴き、ノートをとる。その後そのノートに基づいて講義内容のテストを受けるのである。この場合の疑似講義は実際の講義をビデオにとってそれを15分ぐらいの長さにまとめて使う。その時くれぐれも講演者の許可を得てその講義の主旨が壊れないように注意して短くまとめる。国際基督教大学ではネーティブスピーカーの英語教師に客員教授になったつもり

で疑似講義をしてもらったビデオも使っている。

4　パブリック・スピーキング

スピーチ・コンテストの準備ならばスピーチの内容とデリバリーの指導が中心になるだろう。しかし、人前で発表する場合は聴衆とのインターアクションを保ちながら要旨をしっかり伝える必要があるのである。まず、教師は論理構成がしっかりした、学生のレベルに合った新聞記事をいくつか持ち込んで、二人一組の学生に記事を一つ選ばせる。学生はそれぞれその記事を基にして論理構成を示したノート・テーキング用プリントを作成して配布する。二人で15分の持ち時間内でとにかく内容を正確に伝えてクラスメートがプリントを埋められるようにする。聴き手であるクラスメートの要望に応じて専門用語の板書もしながら進める。熱心にノートをとっているクラスメートに話すのだからデリバリーは特に教えなくても発表者が下を向いてメモを読む心配もない。情報の伝達に全力投球せねばならない状況だからである。

これは聞き手の学生にしても枠組みが与えられて埋めていく作業なので、自分がどれ位聞き取れたか、そして聞き取れなかった部分に対しても質問するに値するメイン・ポイントのひとつなのかどうかも一目瞭然である。論理構成の枠組みに沿って話されるのでお手上げ状態になることはないどころか、先を予測する力も養われていく。

5　終りに

以上、レトリカル・アプローチを提唱し、英語の論理構成に注意をむけた三種類の授業を紹介した。2はICUの授業用に筆者が開発したものである(Yoshitake, 1994)。3の効果の分析についてはYoshitake & Nicosia (1993)を参照されたい。又、4は津田塾大学のハマート氏の授業で試みさせて頂いたものである。

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「課題が文章産出過程に与える影響について」

1　研究課題

「意見を述べてください」という課題（意見文課題）と「反対意見を持つ人を説得するような文章を書いてください」という課題（説得文課題）の差が、上級日本語学習者の文章産出過程と話題に対する認識にどのような影響を与えるかを分析したものである。

2　資料収集方法

文章産出過程を分析するための資料は、主に発話思考法を用いて名古屋大学大学院文学研究科に在籍する留学生6人から収集された。発表では課題によって文章産出過程に大きな変化が見られた中国語を母語とする書き手1名が事例として取り上げられた。

3　分析の結果

第一文を書きはじめる前のプラニングの特徴には課題間で類似性があることが示された。その特徴とは、書き手が課題から話題などの要素を抽出し、それらの要素をもとに自分自身に問いかけ、その答を探す過程で文章に書くべき内容を引き出すというものである。

次に、文章産出中に観察されたプラニングと見直しには課題間で差があることが示された。意見文課題では、一つの段落を書き終えた時点で、次の段落で何を書くかを考えているのに対して、説得文課題では段落を書き終えるたびに、文章内容の一貫性が検討され、その上でプランを立てていることが示された。これは説得文課題を示された書き手が「反対者を説得するために、メリットを説明し、デメリットを否定するという説得スキーマ（杉本、1991）」を想起し、この説得スキーマが文章産出の方向性を生みだすためだという推測も提示された。

また、意見文課題では主に表層的な正確さに焦点を当てた修正が行われるのに対して、説得文課題では表層的な修正だけではなく内容的な推敲も行われていることが示された。この相違点は、意見文課題では「次に何を書くか」が意識の中心であるため、自分が表現したい内容を正確に伝えているかどうかが修正の引き金となるのに対して、説得文課題では説得スキーマが示す方向性に従って文章内容の一貫性を保つという「推敲の基準」が確立されたために生じたのではないかという解釈が示された。

4　評価との関係

さらに文章産出過程の差が、書き上げた文章の評価にどのような影響を与えるかも検討された。まず、Scardamalia & Bereiter（1987）が示した初心者の文章産出過程のモデルと意見文課題の文章産出過程に類似点があること、熟練した書き手の文章産出過程のモデルと説得文の文章産出過程に類似点があることから、説得文の方が意見文よりも評価が高いのではないかという予想が述べられた。そして、その予想を検証するために日本語教師23名が行った文章の評価結果が提示された。その結果は、予想に反して説得文の方が評価が低いというものであった。その原因として、説得スキーマによって示された文章の方向性を守るために、書き手が書きたい内容を避け安全な話題を選んだことが逆に評価を下げたのではないかという解釈が述べられた。

5　認識との関係

話題に対する認識を分析するための資料は、主に事後インタビューによって収集された。分析の結果、意見文を書くことで話題に対する認識の変化は観察されなかったが、説得文を書くことによって話題に対して意見の変更を迫られていることが示された。読み手を説得するためには、自分の価値観を一方的に述べるだけでなく、相手の価値観を検討し、そのデメリットを述べることが求められる。相手のデメリットを述べるためには相手の視点から物事を見たり、自分自身の価値観や視点を再検討する必要にせまられる。この「再検討する」という過程を通して話題に対する認識の深まりが起こるのだという原因の解釈も示された。

6　分析結果の作文教育への三つの応用

第一に、作文の課題として説得文課題を与える効果が示された。作文指導の際「読み手や文章の目的をよく考えて書きなさい」という教示が与えられることがある。これは、読み手がどのような知識を持っており、その文章をどのように理解し、理解した結果どのような行動をとるのかを考慮した上で文章を書けば、読み手に理解しやすい文章になる可能性が高くなるからである。しかし実際にこのような教示を与えても、学習者にとってはそれを行うことはむずかしい。その原因の一つに教室内での「読み手」は教師であり、「文章の目的」は練習のためであるという暗黙の了解事項があるからであろう。したがって「読み手や文章の目的を考えながら書く」ことを学習者が意識するためには、ただ「考えなさい」というよりは、意見の対立するクラスメートを具体的な読み手として設定し、その読み手を説得するという目的を与えることの方が効果的であるという提案がなされた。

第二に、説得課題を用いた「異文化理解を促進する」ためのプログラム例が示された。これは学習者が自分の価値観、態度、視点がどれほど背景文化に影響されているかに気づき、他者の持つ文化的背景を理解することを目的としたプログラムである。この目的を達成するためには、自分自身の価値観や視点を再検討する必要に迫られる説得文の産出を学習者に課すことが効果的であることが具体例に基づいて紹介された。

第三に、グループで話し合いながら、一つの作文を書きあげるという共同作文の提案が行われた。第一文を書きはじめる前のプラニングの特徴として、「問いかけ」によって自己内対話が始まるという分析結果が示されたが、グループ内でお互いに質問を投げかけ、それに対する答を探す活動を行ってからプランを立てることは、より多角的な視点から問題を検討する機会を学習者に与えることができる。さらに、グループのメンバーがその場に存在する読み手となることにより、どのような内容や文章構成や表現がいいのか、どうしていいのかという読み手のフィードバックがリアルタイムで得られる。このような議論を行いながら一つの文章をグループで書き進めていくことは推敲の基準を認識する機会を多くする効果もあるということが述べられた。

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「誤用の用ー日本語教育での場合-」

1　はじめに

外国語学習は、実用レベルに達するには、教室（コース）を離れても継続されるものであり教室（コース）では完結しない。従って、教室での学習段階から自主性、自律性を育む主体的な学習法を身

につけることが望ましい。このような観点に立つと、誤用は決して恥ずかしいものではなく、貴重な学習リソースとなるものである。本稿では、学習者ディベロプメントの観点から誤用の扱いを考察し、誤用をどう生かせるかその方法と留意点を概観する。

2　誤用の種類

まず、日本語での誤用を概観すると、例えば、次のようなものがある。

(1)こつものように
(2)ざんれんですれえ
(3)自転車
(4)安いになりました
(5)友達と会いて話しました
(6)学から卒業しました
(7)京都に行きました。と、映画を見ました
(8)明日もう一度雨です
(9)スキ(スキー)
(10)ななの(ながの)

(1)、(2)、(3)は表記の誤用であり、(4)から(8)までは文法・語彙面の誤用であり、(9)と(10)は聞き取りの誤用である。このように誤用には、色々なものがあり、品詞別、技能別、言語単位別等に分類が可能であるが、学習リソースとしての誤用を考える場合は、むしろ原因別の分類、つまり、不注意によるものか、母語の干渉によるものか、既習項目からの類推によるものか、安易な二国語辞書への依存によるものか等の分類が重要である。その他にも、個別的か一般的か一時的か継続的かの違いも把握しなければならない。

3　誤用に対する学習者の意識

それでは、学習者はこのような誤用をどのように意識しているのだろうか。背景・能力レベルを異にする成人学習者15名にアンケートを行ったところ、その調査結果から次のような点が観察された。

- 間違いを気にする学習者の方が多い。
- 間違いを恥ずかしく思う学習者も思わない学習者もいる。
- 学習期間、恥ずかしいかどうか等に関わらず、学習者はクラスの内外で間違いを直してもらいたがっている。
- ただし、いつどこで直すのがいいかは学習者によって違う。
- 教師は適度に誤用の訂正を行っている。
- テストでの間違いは後の学習に活かしている。

要するに、学習者の間違いを単に直すか直さないかではなく、いつどこでどのように何を直すかが重要であると言える。

4　誤用訂正の位置づけ

誤用を学習に生かすには、まずコース開始前のオリエンテーション等で学習者が誤用の用を十分理解できるようにしておいた方がいい。また、間違いを頭ごなしに直したり不用意に直したりすると、学習者のプライドが傷つけられせっかくのやる気を損なう恐れもあるので、情意面への配慮が最優先されなければならない。その意味でも、学習者自身が訂正出来るようにするのがいい。Edge(1989)は、望ましい訂正として自己訂正＞仲間訂正＞教師訂正の順で挙げている。また、練習目的とタイプによっても訂正の仕方を工夫しなければならない。例えば、ロールプレイ、タスク等でコミュニケーション中心の練習の場合、コミュニケーションに支障が起きない限り、その流れを損なわないように途中での訂正は控え、後でフィードバックし練習した方がいい。一方、初級レベルでの形中心の練習で繰り返し現れる誤用の場合、すみやかな訂正が望ましい。

以上の留意点を優先順位順に並べると次のようになる。

情意面＞コミュニケーションの成立＞気づき＞一般的継続的誤用＞個別的一時的誤用

つまり、まず学習者の情意面を優先し、コミュニケーションの成立(Edge,1989)に支障をきたす誤用かどうか判断し、学習者自身がその誤用に気づくように導き、それでも誤用が残る場合、一般的継続的な誤用を優先して訂正する。

5　誤用の用を意識した具体的活動例

次に、上記留意点をふまえ誤用の用を意識した活動例を紹介する。

(1)クラス内

- 聞き返し、聞こえなかったふりをして学習者の気づきを促す。
- 確認、繰り返し（「～ですか。」とか「～ですね。」という形で）。
- 間違い箇所の直前で確認を止め学習者の反応を待つ。
- 作文の場合、間違い箇所に下線を引き、返却し学習者自身が訂正する。

・クラス全体で誤用項目を練習する。
・観察にとどめメモしておき、後でフィードバックする。
・テープにとっておき、個人指導の時一緒に聞き直す。
・誤用をジェスチャー、文字利用等で、視覚化する。(Edge,1989)

2)クラス外
・アンケートを活用する（誤用の用の意識化）。
・学習者カルテを作成する（学習者と教師双方）。
・観察日記への誤用の記録を奨励する。

6 おわりに

以上、誤用を学習リソースとして活用するために、まず、誤用自体を概観し、次に学習者が誤用をどのように意識しているか観察し、誤用訂正の留意点、その留意点をふまえた具体的活動例を紹介した。このような立場では、教師の役割も学習支援者としての役割がより大きくなり、評価の役割も単なる成績付けのためではなく学習診断・方向付けのためのものとなる。また、誤用を生かす活動のある部分はCALL等コンピュータの利用に委ねられるかもしれない。

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望ましい教師像と教室活動のアンケート調査：学習者中心のクラスに向けて

Desirable Japanese Teachers and Classroom Activities: A Survey Towards a Learner-centred Classroom

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0. はじめに

山口県における山口県国際交流協会主催の「日本語教室」は岩国、徳山、萩、山口、宇部、下関の6会場で開かれている。教室は学習者には無料で公開されているが、日本語講師には講師料が支払われており、無報酬のボランティア教室とは性質を異にする。さらに、県内には営利目的の日本語学校がなく、日本語教師の資格や十分な教授経験を持ったものでも日本語教師という職業に従事できないため、地域の外国人に対する日本語教育熱は高い。教育機関外の人的・社会的環境を学習のリソースとする地域の「日本語教室」は学習者の自立学習、自律学習を可能にするものであると捉えられる（春原、1992, 田中、1993b）が、こうした可能性を現実のものとするためには、まず山口県の人的リソースバンクといえる「日本語教室」をより体系化し、学習環境を整えていく必要があるだろう。

山口県の「日本語教室」では、学習環境のソフト面の改善を試みており、1994年に講師の一人である山見氏が考案した二ーズ分析シートを、各教室で活用し始めている。そこには学習者の二ーズをシラバスに反映させ、「教師中心主義」の日本語教室運営から「学習者中心主義」（田中, 1993a）へ移行していこうという意図がうかがえる。しかし、ニーズ分析をしてコース・デザインを改善しているからといって、それは教師が学習者の立場になって考え、コース・デザインやシラバスを作成しているに過ぎない。教師と学習者それぞれが第二言語の学習をどのようなものと捉えているかを明確にしなければ、実際の教室活動や講師と学習者の関係の中に存在するかもしれない問題は見えてこないであろう。本研究では山口県における日本語教室に焦点を当て、アンケートによるデータをもとに、学習者の考える教師観、授業観と日本語講師の教師観、授業観を比較した。

1. 研究調査

1−1 対象者

山口県国際交流協会主催の日本語教室に参加している中上級レベルの学習者78名と日本語講師38名。学習者の国籍の内訳は、中国20、アメリカ16、フィリピン11、韓国8、イギリス4、カナダ3、ベルー2、インド、エジプト、台湾、ニュージーランド、日本、ネパール、パラグアイ、ハンガリー、バングラデシュ、フランス、ロシア各1 であった。日本語講師の職業の内訳は、主婦7 、会社員（パートを含む）5、無色3、日本語講師2、塾講師（パートを含む）2 、短大講師、ピアノ教師、司書、法人役員、大学

生、フリーター、各1、無記入13であった。

1−2　予備調査

アンケート作成にあたり、質問項目の問い方や内容が妥当であるかどうか、クリエイティブセンター山口日本語教授法講座の受講生の方々にアンケートを試行していただいた後、ご意見をいただいた。

1−3　調査方法

学習者と日本語講師にアンケート調査を実施した。学習者用アンケート調査は日本語版、英語版、中国語版を作成し、学習者に選択してもらった。日本語版にはルビをふるなど、学習者が理解しやすいように工夫したが、理解できない点は各教室の日本語講師が補足説明を加えた。

2　調査結果

本稿では紙数の都合上、アンケートの質問項目の中から「あなたにとって一般的に言って理想的な『いい日本語の先生』とはどんな先生ですか？」と「どのような教室活動が役に立つと思いますか？」の二つの質問への回答だけを紹介する。それぞれ選択項目が15あり、そのうちの5項目を選んでもらった。

(1)あなたにとって一般的に言って理想的な「いい日本語の先生」とはどんな先生ですか？

表1-1　学習者が選んだ上位5項目（かっこ内は選択した人の数）

1. 授業の準備をきちんとしている（52）
2. 授業に色々な工夫をする（48）
3. 色々な幅広い知識を持っている（39）
4. 学習者の質問にすぐ適切に答える（36）
5. 自信を持って教えている（32）

表1-2　講師が選んだ上位5項目（かっこ内は選択した人の数）

1. 授業の準備をきちんとしている(30)
1. 授業に色々な工夫をする（30）
3. 学習者の質問にすぐ適切に答える（26）
4. 色々な幅広い知識を持っている（24）
5. 学習者の文化を理解しようとしている（20）

学習者と講師が「いい日本語の先生」としてあげた項目は上位1番目と2番目の項目が一致している。選択した学習者が3　番目に多かった項目は「色々な幅広い知識を持っている」であり、これは講師の方では第4番目になっている。また選択した学習者が4番目に多かった項目は「学習者の質問にすぐ適切に答える」であり、講師の方では3　　番目になっている。「自信をもって教えている」は講師は、38人中9名が選んだだけであるが、学習者は、第5位選択で重要な項目と見なされていることがわかる。講師が選んだ中で5　番目に多かった項目は「学習者の文化を理解しようとしている」であり、学習者の選んだ上位5項目には入っていなかったが、78名中22名が選んでいる。

表1-3　学習者が選ばなかった下位4項目（かっこ内は選択した人の数）

1. 大学を出ている（3）
2. 外国語を勉強している（7）
3. 日本語教師の資格を持っている（8）
4. 教えるための研修を受けている(9)

表1-4　講師が選ばなかった下位4項目（かっこ内は選択した人の数）

1. 日本語教師の資格を持っている（0）
1. 大学を出ている（0）
3. 日本語を教えた経験が長い(1)
3. 英語・中国語等の外国語が上手に話せる（1）

表1−3、1−4が示す下位項目を見ると、両者とも大学の学位や日本語教師の資格は「いい日本語の先生」であることの条件ではないと考えていることがわかる。また、学習者がほとんど選択しなかった「外国語を勉強している」という項目は、講師側も38名中7名が選んだにとどまっている。しかし、講師がほとんど選ばなかった「日本語を教えた経験が長い」と「英語・中国語等の外国語が上手に話せる」を、学習者ではそれぞれ25名と23名が選んでおり、学習者は比較的重要な要素であると捉えていることがわかる。さらに、学習者は「教えるための研修を受けている」ことを、必要条件ではないと考えている。しかし、一方では、「学習者の質問にすぐ答える」や「授業に色々な工夫をする」ことを非常に大切であると考えている。確かに「研修」を受けるだけでは、これらの期待に応えることになるとは言えないが、「研修」を受けることはこれらの期待に応え、より専門性を追求していくためには必要であろうと考えられるから、学習者が重要視していないから研修の必要はないという議論は成り立たないであろう。

(2)
どのような教室活動が役に立つと思いますか？

教室活動はその有益度が学習者の日本語能力のレベルによって異なることも考えられる。したがって、学習者と日本語講師の条件を統一するために、学習者が中上級者であったので、日本語講師のデータも中上級担当の講師の回答のみを集計した。該当する日本語講師は14名であるが、有効回答数は12であった。

表2-1　学習者が選んだ上位5項目（かっこ内は選択した人の数）
1. 文法説明（55）
2. 練習問題（36）
3. 繰り返し練習／ドリル(35)
4. 発音練習（31）
5. 教科書や新聞を読む（27）
5. 自由に話す／フリートーク(27)

表2 - 2　講師（中上級クラス）が選んだ上位5 項目（かっこ内は選択した人の数）
1. 繰り返し／ドリル（9）
1. 役割練習／ロールプレイ（9）
3. 文法の説明（6）
4. テープを聞く（5）
4. 練習問題（5）
4. 討論／ディスカッション（5）

学習者は第1 位に「文法説明」を選んでいるが、講師は第3 位である。また、学習者が「練習問題」を第2位に選択しているが、講師は第4位に選択している。さらに学習者が第3 位に選んだ「繰り返し練習／ドリル」は講師側は役に立つとし第1 位項目となっている。

以上の3 項目に、すでに順位にずれがあるが、表3-1と3-2では異なる項目が5つ見られる。まず、講師全員が選び第1 位項目になった「役割練習／ロールプレイ」は、学習者は15名が選んだに過ぎず、役に立つとはあまり思っていないようだ。ロールプレイは情報や活動がコントロールされてはいるが、学習者がある程度自由な言語活動を行える有意義な練習であるとされている(Littlewood, 1981)。講師側には実際の生活現場での疑似体験としてロールプレイが役に立つ活動であるという認識があるのだろうが、学習者があまり価値を見いだしていないのはなぜだろうか。講師がロールプレイとしている教室活動がダイアローグを読む練習をしているだけで、シナリオプレイで終わっている可能性もある。また、ロールプレイの活動における講師の指導の仕方や場面設定、ロールカードの書き方に問題があるのかもしれない。学習者に、ロールプレイが有効な言語学習活動であることを、いかに体験し理解してもらうかが、今後の課題であろう。

また、学習者は第4 位に「発音練習」をあげているが、講師の方では2 名が選んだのみである。講師は中上級クラスということで、個々の発音の正確さよりも流暢さを重視しているのかもしれない。これに対して、学習者はよりネイティブに近い自然な日本語を話すために発音指導が役に立つと考えているのかもしれない。さらに、学習者はクラス全体での発音練習というより、個別の発音クリニックを期待しているのかもしれない。一方、講師としては、まず「聞き分け」ができるようになり、次の段階として「発話」ができるようになるのが言語習得の段階であると考えて、「発音練習」よりも「テープを聞く」（講師第4 位選択）を選んでいるとも考えられる。学習者も「テープを聞く」という活動は役に立つとは思っているようで、上位5 項目には入ってはいないが、22名が選んでいる。

さらに、講師が1 名しか選択しなかった「教科書や新聞を読む」という活動は学習者にとっては、有益であると考えられている。実際に新聞が読めるレベルに学習者があるかないかに拘わらず、新聞を読めるようになることは多くの日本語学習者にとっての到達目標である。実際に生の新聞を教材として使うには無理があるクラスの場合、講師が学習者用に書き直して使用したり、比較的易しい日本語で書かれている投書欄等を教材に選んだり、語彙表を付ける等の工夫が必要となる。さらに、新聞教材をディスカッションやタスクの材料として使用すれば学習者により深い満足を与えられるのではないだろうか。

また、学習者は「自由に話す／フリートーク」を第5位項目として選択しているが、講師は3名が選択したのみである。しかし、テーマを選択した「ディスカッション」に関しては講師は第5 位項目に選択している。ただ単におしゃべりをするというよりも、テーマを設定して、意義のある活動をしたいと考えている講師の配慮がうかがえる。しかし、学習者は日本で生活しているからとは言え、日本語を話す機会が必ずしも多いわけではない。いつも母語話者同士で行動している、一言も日本語を話さなくても買い物ができる、周囲の日本人が英語を使って話したがる等、日本にいても予想外に日本語を使わな

い環境にいる学習者もいる。このような学習者にとって、日本語を使ってコミュニケーションのできる日本語教室は大切な日本語学習の場である。また、自分のことを話したい、ストレスを発散したいという学習者にとって、「フリートーク」は役に立つ活動なのかもしれないと言える。

3. 考察

アンケート調査結果を分析して、学習者と講師の間に存在する日本語教師のあるべき姿や教室活動に関する考えの相違が明らかになった。山口県ではボランティア教室が唯一の体系化された日本語学習の場であることから、外国人にとって日本語講師が果たすべき役割は大きい。学習者が日本語講師に専門性を求めていることは明らかであり、今後講師がそれをどのような形で追求していくかが大きな課題であろう。

そのための方法の一つとして、講師自身の教授活動に関する自己モニター能力を活性化することが考えられる。伊東（1993：127）は、「発表（授業）を聞いた人々の反応が、表現する（教える）という問題解決の成功・不成功を示し、それらの反応は表現（教え方）を改善するきっかけと方向性を提供する」と言っている。つまり、教師が教えながら学習者の反応を見て、教え方を自分で改善していくことが大切であるということである。もちろん、自己観察が常に正しいとは言えない。従って、日本語教室を改善は、学習者の意見を客観的に分析することが可能な紙面調査の結果と平行して検討していくべきであろう。

「学習者中心主義」を唱えても、常に学習者の言うとおり、望むとおりに教室運営や教授活動を行える訳ではないし、その必要のないこともある。講師個々人が考える「学習者中心主義」も様々である。教室ごとにどのような「学習者中心主義」を取っていくべきなのか、教育理念を確認し合い、大枠で一貫性をもたせる必要があるのではないだろうか。

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Identity and Beliefs in Language Learning

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Each mind is made up of widely distributed, massively interconnected, simultaneously operating constellations of parallel processing. Attitudes, beliefs, and identities help determine to a great extent skill development and behavioral change. Ignoring them would be similar to a farmer who only concentrated on planting and ignored the seasons, the latitude, the altitude, and the irrigation needed.

Many teachers already pay great attention to identity and beliefs. However, I suspect many others do not. I would like to offer a framework for understanding identity and beliefs, their influences and the means of their formation and transformation. Secondly I would like to offer several examples of activities that address different levels for learners yet have the potential to spread and activate other levels for more coherent learning (change). I would like to show how the framework can be used to sort out how activities place us, for the length of the activity at least, into a certain set of beliefs and identity. Finally, I would like to invite other teacher-researchers to share those tasks that they have that promote proactive beliefs and identities

When I was a student in Switzerland, I was a pretty good tennis player and so I was hired to teach tennis part time, although I had never taught it. The first day I brought the children up to the net and told them to hold their rackets up in front of their faces. I hit the ball to them and because they were right next to the net the ball would come back over to me if they even touched the ball. In this way we were having exchanges from the very first moment they got on the court and they loved it. They fell in love with tennis and they were enjoying what seasoned players enjoyed most, rallying and interacting for a long period with the ball. They got a taste of "being a tennis player" and they developed a belief that "I can do this" because they already had "done it." Now, you may be wondering what this story has to do with language learning.

Part I: A Framework: Logical Levels of Learning

Anthropologist Gregory Bateson identified four basic levels of learning and change - each level more abstract than the level below it; and the higher the level, the more impact on the individual (Dilts 1994). These levels roughly correspond to:

a. Who I Am - Identity (Mission and Purpose) *Who*?
b. My Belief System - Values and Meanings *Why*?
c. My Capabilities - Strategies and States *How*?
d. What I Do or Have Done - Specific Behaviors *What*?
e. My Environment - External Constraints *Where*? *When*?

Using the analogy "Give a man a fish and he may live for a day; teach him how to fish and he can live for a life time" we can see that "eating a fish" is at the behavioral level and "learning how to fish" is at the level of capability, similar to

"learning how to learn" which has become popular in our field in recent years. When we go further up, you can imagine what it would be like to inspire in this fish-man with the belief that he not only could learn to fish, but also to hunt, farm, ranch, or build a business if he chooses. Supporting such beliefs might be an identity of himself as a learner, as someone who has potential and is a valuable person.

A language learner might express these levels in the following way:

- I am (not) an English speaker. *Identity*
- It's good (bad) to speak English. *Beliefs*
- I (don't) know how to speak English. *Capability*
- I (don't) do what my teacher says. *Behavior*
- School is part of my *Environment*.

Starting from the bottom and going up, we could say that we send students to school and put them in a certain Environment. In this environment we hope to cultivate certain Behaviors. Sometimes when students behave a certain way long enough they develop the strategies and states that give them the Capability to reproduce language regularly. This is the bet of organized education, that it will create skills faster than other less organized activities outside of school. Sometimes this happens and sometimes it doesn't. My guess is that when it happens it is because either students already come with supporting beliefs and identities ("I can learn" and "I am a learner") or teachers intuitively provide an environment where they can cultivate supportive identities and beliefs that make the learning of skills and behavior more possible (Some fields are naturally fertile while others need fertilizing. And it's also nice to plant in season and with proper irrigation. Plant while the planting is good!).

Part II: Using the Framework

Using this framework, I have previously written about the power of role models and metaphors to inspire great changes in language learners' "possible identities" (Murphey, 1995). Telling a story of a specific successful language learner who did things a different way can inspire supportive beliefs, increase skill development, proactive behavior, and all of this in a wider environment than merely school. My experience is that stories are much more effective than telling students they "should."

Using the logical levels framework it is also possible to look at skills and tasks and ask what kind of beliefs and identities they inspire in my students at their levels. Tasks that are too far beyond their present competence may inspire beliefs that "I can't" and inspire the sub-identity of the insecure school child. Tasks that can actually be accomplished and are similar to what native speakers will inspire "I can" beliefs and more positive identities.

For example, learning the skill of shadowing (repeating what one hears silently in your head, or out loud, completely or partially) may allow them to have a feeling for how natives actually talk and allow them to participate much more. This is a low risk activity and gets students to model and identify with the speakers.

Mentions, speaking with one or two word utterances (Murphey 1994), is a similar skill that even beginning students can learn and when they do it they feel like real speakers of the language. Mentions corresponds to my tennis teaching story at the beginning of this article. The new tennis students were interacting with the ball, having exchanges, just like tennis lovers do. With mentions, students can have long interactions just like natives do and use the language for real communication from the first day they walk in. Although the activity is at the level of skill or behavior, it is such a powerful one that it creates very positive beliefs that "I can use this language already" and "It's fun speaking English" and "I am an English speaker!"

Invitation to Research

The goal of my presenting the framework in part one and these short examples in part two is to encourage other teachers to experiment and discover other such performative tasks and activities that will have a big impact upon our students. I know I want more and I want others to share them with me.

I would like to collaborate with more teachers on finding and describing tasks that meet certain criteria for the possibility of changing limiting beliefs and restrictive identities for our students. Another example of such an activity would be asking students to ask three different foreigners for the time over a period of several weeks and to write a report of what happened. It is a simple thing and often very challenging for those who have never done it. It also changes a lot of their beliefs about foreigners and themselves.

Some of the performative task criteria that might be applicable and need testing and verification by teachers may correspond to the following levels:

Environment: It's possible to do it in every day life.

Behavior : It's actually physically easy and possible (e.g. asking the time of foreigners).

Capability: Doing the task shows that they can do it (have the ability to) and at the same time improves their ability to do it.

Beliefs: The task challenges limiting beliefs and presents options.

Identity: A person's identity-map may be broadened, or opened up, by the possibility of new beliefs.

Tasks could also be subject to questions concerning ecology. For example, "Do they have a high chance of success?" Asking the time does have a high chance of success, especially if done three times.

By the way, the children I taught tennis to at the net the first day and who got hooked on it because of the immediate interaction that took place, they became very resilient players, capable of working long hard hours to perfect their strokes with excitement as their source of energy. They could do this because they had already had a taste of the what it was like to "be" a player.

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グループ体験を通して学ぶ日本語
Japanese Language Learning Through Structured Group Encounters

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1　はじめに

本稿では、グループ体験を通して日本語学習を進めるためには、どうしたらいいかを考察したい。各種のエクササイズを遂行しながら、心とこころのふれあいを深め、学習者の成長を図ろうとするグループ体験である構成的グループ・エンカウンター（Structured Group Encounters　以下SGE）を基本的な枠組みとして設定したい。エンカウンター・ムーブメントの母体の一つは、ロジャーズのエンカウンター・グループとその理論である。ロジャーズ（1984：136）は、人間中心の教室にいる学習者はよく学習し、よりよい行動をすると述べている。その理由は、学習者自身が自分を自己指導の能力があるものと考え、自己の感情と価値を教師に尊重されていると感じ、教師と個人対個人で関係を持っていると感じているからであるとしている。（1984：151）園分（1980：75）は「かつてのロジャーズ理論は、ヒューマニスティック・アプローチ（Humanistic Approach 以下HA）という流れの中に融合してしまったように見える」としている。カウンセリングの分野でのＨＡは、実存主義的アプローチの別名である。言語教育の分野でのＨＡは、文法訳読法に批判的な教授法理論のCLLやサイレント・ウェイなどを指すようであるが、SGEもその一つとして位置づけてもかまわないであろう。

Richards, Platt&Platt（1992：169）はHAには以下の4原則が重要であるとしている。

(a) 人間的な価値の開発
(b) 自己への気づきと他者理解の促進
(c) 人間的な感覚と情緒の覚醒
(d) 学習と学習方法への学習者の積極的なかかわり

林（1993）は、SGEをコミュニカティブ・アプローチの一翼を担うものとして位置づけているが、SGEの折衷主義的な基本性格からして、HAなど様々な構成要素が含まれていて当然といえる。そもそも「哲学が心理学やカウンセリング理論と結びついたものがヒューマニスティック・サイコロジーとか実存主義的カウンセリングであり」（國分,1980：180）、HAおよびSGEの背景にあると言っていいだろう。

本稿の発表者は「グループで学ぶ日本語」という題で、多種多様なSGEのエクササイズの中から日本語の教育現場で実践できるものを選び、その情意的目的、学習目標、対象者レベル、手順、留意点などを示した。お遊びのゲームといった内容ではなく、学習集団内の人間関係づくりと学習者間のホンネを出し合うプロセスを明らかにするものである。情意的目的に設定した項目が、上記HAの4原則に合致する点が多いのが特徴である。

JALT95のワークショップでは、5つのエクササイズを紹介したが、その中から特に重点を置いた「4／3／2／1トーク」を選んで以下考察したい。

2、時間制限法のエクササイズ

流暢さは、日本語の話し方教育の中でも重要な要素であり、次に示すエクササイズは日本語を話す流暢さを強化することをねらいとしている。流暢に話せないのは、正確さを重視するあまり、文法的な間違いを気にして、はずかしくなり、スピードが落ちるからであると言われる（Arevart & Nation 1991：84）。以下のエクササイズは、Maurice（1983：29）が考案した「4／3／2」という実習にArevart & Nation（1991：84）が手を加えたものをベースにしている。「4／3／2」では、4分⇒3分⇒2分と話す時間を短くしていくことによって、学習者に話し方を速めるタスクを課している。

日本語学習者を対象とした場合には、「日本に来て驚いたこと」「最近の私の十大ニュース」「私の国の祭り」「この前の日曜日にしたこと」などのテーマから自分の話したいことを選択させる形をとるが、JALT 95のワークショップでは、参加者の大半が語学教師であることを考慮して、テーマとして「語学教師になった理由」を設定し、実施した。

エクササイズ名：4／3／2／1トーク

情意的目的：
(1) 制限時間内で要領よく話をする。
(2) 自分の話に自信を持つ。
(3) 日本語で話すことの恥ずかしさを軽減する。

学習の目標：
(1) 制限時間内で流暢に話す。
(2) 談話の中心テーマを要約する。

学習者レベル：中上級

グループ・サイズ：6人～20人程度（偶数になるように調整する）

用意するもの：タイマー、オルゴール、話のトピック（「語学教師になった理由」）

実施手順：（齋木・石田・林、1995：74-75の手順の一部を手直しして実施した）

(1) 部屋の机を片づけ、椅子だけで二重の輪をつくり、学習者は向かい合って座り、向かい合った者同士でペアをつくる。
(2) ペアの中で外側の学習者をa、内側の学習者をbとし、aはbに向かってトピックについて、教師の合図の後、4分間で話す。bは黙ってaの話を傾聴する。
(3) 教師はタイマーを見ながら、3分30秒でオルゴールを鳴らす。それが、あと30秒で話を終えてくださいという意味の合図となる。
(4) 4分間経過したところで、aは立って左の席に移動し、新しいパートナーとペアをつくる。aは、新しいパートナーに向かって、さきほどと同じ話をもう一度3分間で話す。パートナーは、黙ってaの話を傾聴する。
(5) 教師はタイマーを見ながら、2分30秒でオルゴールを鳴らす。それが、あと30秒で話を終えてくださいという意味の合図となる。
(6) 以下同じ要領で制限時間を2分間、1分間と縮めて実施する。
(7) aの話が四回終了した時点で、役割を交代し、bが話す。上記の要領で、4分、3分、2分、1分と制限時間を縮めていく。
(8) bの1分間での話が終了した時点で、1分間で4分間の話と同じ内容を伝えられたという学習者にそれぞれ1分間で全体に話を発表してもらう。聞き手は制限時間内に話を終えられたことに対して拍手を送るようにする。

3　結果

JALT 95では、上記のエクササイズに外国人2名を含む20名が参加し、その内14名が意見・感想カードを残してくれた。カードに書かれた内容は、総括的なフィードバックが多く、必ずしも上記のエクササイズに限定したものとは限らないが、何らかの関わりがあると思われる部分をピックアップして以下に紹介したい。

A: 良かった点：心理的負担が少ない。気になった点：はずかしいと感じる人への対応は？（男性、大学留学生センター教員）

B: とてもおもしろかった。中級の場合はちょうど当ってます。初級の生徒のための活用も勉強したいと思います。（英語圏からの参加者、男性）

C: とても楽しく学ばせていただきました。是非中級レベルのクラスのウォームアップで使ってみようと思います。ありがとうございました。（女性、大学教員）

D: 「何分経ったのだろう」と学生に感じさせない授業は、どうやったらできるのか、といつも考えていましたが、今回の発表はその疑問が少し明らかになったような気がします。早速月刊日本語のバックナンバーを読み直してみます。（男性）

E: ほとんど1対1もしくは小グループを教えていますが、何らかの形でいかせそうです。教えるというより引き出すことの大切さを学んだ感じがします。（女性）

F: JALTは、初めての参加ですが、日本語教育学会などと違いインターアクティブな、小グループの集まりが多くて参考になります。自分で体験してみてなるほどと思うことが多く、大変よい企画だったと思います。（女性、書店勤務）

G: 今回は中上級用（かなり語彙と文型が入っている）内容でしたが、また、入門・初級用もご紹介下さい。（女性、ボランティア日本語教師）

H: 途中で参加させていただいたので、最初の方はよくわかりませんが、スピーチ、ディベート等、日本人にとっても楽しい方法でした。ありがとうございました。（女性、ボランティア日本語教師）

I: 年々学生たちがおとなしくなってもいて、どのようにしたら「クラス」というまとまりができるのかと考えてもいました。今日のエクササイズのいくつかを使わせていただこうと思っています。（女性、大学留学生別科教員）

J: とてもよい内容だと思いましたが、教室内で行うとなると椅子や机を動かすのに手間どってしまうのではないかと思います。また、中上級レベルの学生がのって来るかどうか・・・積極的に参加するかどうかわかりません。初級レベルであれば、行いやすいと思います。（女性、大学留学生別科教員）

K: 少人数で初級のクラスを教えることが多いのですが、準備と工夫次第で応用できると思います。上級のクラスでは、生徒も喜んで参加することと思います。楽しいアイデアをありがとうございました。（女性、ボランティア日本語教師）

L: いろいろなclassroom activity楽しかったです。（女性、大学留学生センター）

M: a・bに分かれて片方ずつ話すというアクティビティーの時、聞き手の対応によって話し易さがかわったので、聞き手のルールをもう少し決めた方がよいのではないかと思う。（例えば、「ええ」とか、「そうですか」ぐらい言ってもよいとか、黙っていると話し手に多少緊張を与えるのでは）（女性、専門学校教員）

O: ありがとうございました。エクササイズは適切に選ばれています。ここで示された諸技法は、日本の教授のみなさんには、十分に活用されているとは言えません。が発表者の腕の冴えを拝見し、うれしく思いました。（仏語圏からの参加者、女性、原文はフランス語）

4　考察

上記のエクササイズのように話し方を速めなくとも、トツトツとでもいいから話せればいいではないかとの意見もあるだろう。しかし、現代人はありとあらゆる側面で時間の短縮化と効率化を迫られており、一方で時間的なゆとりが求められている。日本人同士の話でもずいぶん発話量が多い割には、談話の結束性が弱かったり、話が的を得たものでなかったりして、要するに何を言いたいのかわからないという場合もある。話を圧縮できれば、時間的なゆとりを捻出する可能性もある。スピーチコンテストに出る学習者が、制限時間内で話そうとする場合にもこのエクササイズが応用できる。話す時間の短縮化

により、話す内容が濃密になることが期待できる。

同じ話を4回繰り返すのであるから、内容・語彙・文型が学習者にとって慣れたものとなるリハーサル効果がでてくる。そうすれば、時間が短くなっていっても、学習者は余計な緊張を感じない。前項でA が良かった点として「心理的負担が少ない」と指摘している点である。同じくA が気になる点としてあげた「はずかしいと感じる人への対応」であるが、このエクササイズでは一斉に話すため、自分の話は他の学習者には、聞こえにくくなり、恥ずかしさの軽減に役立つ。全体での発表は、4分の1に縮めることができた人にのみ指名するので、達成できた喜びが先行し、ためらいや差恥心は、前面に出てこない。

実際に日本語クラスの学習者を観察したところ、1回目の4分で話す時は、かなり考える時間をとっていた。さらに「え一」「あ一」「あの一」などフィラーが多く使用されていた。これらのフィラーは、次に言うべき言葉を探すだけでなく、話の組み立てを考える時間を作るためにも使われたのかもしれない。3回目の2分で話す時は、スピードが速くなっただけでなく、話の内容も効果的な構成になっていた。4 回目には、フィラーの使用や言いよどみ、空白時間などが少なくなり、談話としての結束性が高くなっていることが観察できた。これは、回を重ねるごとに、聞き手に対して内容を整理して話そうと配慮する余裕が出てきたことの現れでもある。聞き手は黙して語らないのだが、その存在が重要な役割を果たしていることになる。前項で示したようにM も「聞き手の対応によって話し易さがかわった」との体験を得ている。

また、F が「自分で体験してみてなるほどと思うことが多く、大変よい企画だった」とフィードバックしているが、國分（1980：183）も「実存主義で知るとは何か。それは体験学習である。体でおぼえたものが真に知ったことになる」と指摘している。上記のエクササイズでaの4回の話が終わり、bに移行した段階で、制限時間を告げる前に全体の話が期せずして一斉に終了し、沈黙の時間が流れたことが二回あった。エクササイズの体験を通して、時間に対する感覚が覚醒された事例と言えるであろう。

5　問題点と今後の課題

M が「聞き手のルールをもう少し決めた方がよいのではないか」と意見・感想カードに書いている。貴重な参考意見であり、実施者としては「b は黙ってa の話を傾聴する」との事前の指示が、相づちも打ってはいけないと受け取られたことを反省したい。ただし「聞き手のルール」をあまり細かく決めすぎても問題であろう。というのは、どのような時にどのような相づちを打つかは「聞き手の判断」に任せられるべきで、ルール化すべきではないように思われるからである。日本文化の中で相づちは、比較的多用されるが、文化によっては、相手の話の途中で相づちを入れることは、相手の話をさえぎるサインと受け取られることもある。非言語的なうなづきさえも相手の話をあまり重要視していないサインと受け取られることもあり、文化差あるいは個人差の観点から、ルール化できない面もある。理想としては、エクササイズを通して、参加者相互の異文化性に参加者自身がそれぞれ「気づき」を得ることであろう。前述のHAの4原則のうちの（b）「自己への気づきと他者理解の促進」を重視する立場をとりたい。

「4／3／2／1トーク」の対象とする学習者レベルとしては、中上級と設定していたが、参加者の判断は分かれた。B は「中級の場合はちょうど当ってます」とし、初級の生徒のための活用には工夫を要するとしている。また、C も「是非中級レベルのクラスのウォームアップで使ってみよう」と書いている。一方、J は「中上級レベルの学生がのって来るかどうか・・・積極的に参加するかどうかわかりません。初級レベルであれば、行いやすいと思います」としている。BとJでは、同じエクササイズでも対照的な受け取り方をしていることがわかる。もっとも初級と中上級の境目をどこに置くかという点で両者のコンセンサスができているわけではないので、その辺の議論をつめる必要があるだろう。

J が「教室内で行うとなると椅子や机を動かすのに手間どってしまうのではないか」と書いているが、ものの移動には実際はさほど時間はかからない。むしろ問題なのは、椅子や机が固定された教室で実施する場合である。机と椅子が一方向を向いて固定された講義形式の教室では、HAあるいはSGEの試みは、極めて困難になる。

O による「ここで示された諸技法は、日本の教授のみなさんには、十分に活用されているとは言えません」との指摘を待つまでもなく、日本の大学の語学の授業においては一方通行的な文法訳読法が綿々と続いている。こうした現状をHAあるいはSGEを用いて何とか改善できないかという点も今後の課題としたい。

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Learner Self-Evaluated Videoing (LSEV)

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Introduction

This report describes teacher research in progress involving learner self-evaluated videoing (LSEV), a once weekly videotaping of student conversations in a three-times-a-week class. The methodology used allows students practice time, recording time and viewing time to analyze their own conversations. Preliminary results show it increases motivation for practice and directs students to more awareness and noticing. Here we will describe the still evolving procedure and the equipment used, summarize student feedback, and discuss the main benefits of LSEV. We will ignore the more lengthy discussion of conversation strategy use and selection (treated in Murphey, Kenny, and Wright, 1995) because we feel that the LSEV procedure lends itself to many aspects of language learning. This project has funding for one year; however, because of the initial success and interest from other teachers we hope to extend it and eventually integrate the procedure into the regular curriculum.

Project Description

We have been experimenting with the following pedagogical sequence for the last seven months of university teaching (April to November, 1995):

1) teaching students conversational strategies (CSs) and having them practice them in the first two 45-minute classes each week,
2) videotaping students using CSs interactively in short segments (about five minutes) in the third class, and
3) giving each student a copy of their conversation to look at and evaluate at home.

From the students' point of view, they are engaged in a step-by-step approach centered around the videotaping of their language use:

1) planning and practicing the language necessary for performance, including the study of vocabulary, conversation strategies, topic questions, and making opinions,
2) evaluating their performance using a form given by the teacher which encourages noticing language use, and
3) setting specific and attainable goals for future use.

The basic research question is: To what extent will the above pedagogical sequence result in processes thought to help language acquisition (e.g. increases involvement, language recycling, motivation, and noticing)? The LSEV process obviously allows and encourages students to notice what they are doing, what they need, and what their partners are doing (see Schmidt and Frota, 1986). We are interested in enhancing this as much as possible and reducing any inhibitory factors as much as possible.

We are also interested in the possible effect on teachers: How will viewing student conversations give teachers insight into students levels'

and abilities? What can teachers do to adjust their teaching as a result? We only hope to open the discussion and give some tentative answers to these questions in this report.

Background

In the 1994-95 academic year (April to January), Kenny did a pilot teaching project in which he was able to film about half of his students interacting in five-minute segments once a week. He then spent several hours making copies from his master tape to give students copies the following week. He presented this methodology at the 5th Nanzan ELT Mini Conference (Kenny 1994) with some videotaped samples of his students. He then began collaborating with Murphey.

Students viewing their own tapes seemed so potentially productive that we wanted to be able to film more students and if possible give them copies of their tapes immediately (using the motivation while it's hot!). We also wanted to cut the labor-intensive aspect of copying tapes for hours. To do so, we devised a new methodology with added equipment with the help of a grant (Nanzan University, Pache Grant I A).

Current Equipment

We now operate in the third class each week with two 8 mm cameras, each attached to two VHS video recorders. Two students converse in front of a video camera which records the conversations on 8mm tape. This tape is the teacher's master tape, which can be viewed by the teacher later. At the same time, each video camera sends the record signal to two VCRs, making two VHS copies of the conversation, one for each of the students to view at home.

Each of a pair of VHS recorders is on the lower shelf of a trolley and hooked to a monitor mounted on the top shelf (Mon1 and Mon2 Diagram 1 below). Trolleys, cameras, and microphones take about ten to fifteen minutes to bring down from the audio-visual equipment room and set up.

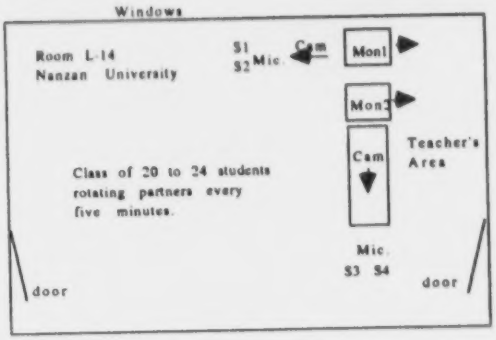
In this way, four students conversing can be filmed at one time and VHS copies can be given to students immediately after filming their segment. The teacher can look at the master of all student recordings contained in the two cameras later.

Methodology

Starting with the spring semester of 1995, 46 first-year students, and 44 second-year students in three-times-a-week 45-minute classes of 22 to 24 students (4 classes) were taught in the following manner:

In the Classroom

Diagram 1



Mondays - strategy and topic introduction (e.g. asking for repetition, describing families) and practice, about 25 minutes (and other classroom tasks and activities);
Wednesdays - further strategy conversational practice, about 20 minutes (and other classroom tasks and activities);
Fridays - students are videoed for four or five minutes interacting with a partner chosen at random. The students own VHS cassettes are used to record their conversations and given back to them immediately after it. While pairs are being filmed, the other students are practicing the CSs and changing partners each five minutes. On each Friday they have from five to seven different partners and recycle the content and skills.
At home, students watch their tapes several times, using a form to guide them through the self-evaluation process and make goals for the next conversations.

With conversations limited to 5 minutes, all students are able to be filmed in each class. (Six segments times 4 students = 24 students. Six segments of 5 minutes takes 30 minutes. With a few minutes for changing partners and warming-up, everything fits nicely into a a 45-minute class.) This is but one way to organize the videotaping and, in fact, Kenny is experimenting with a modified form of this procedure in another class which meets only once a week for 90 minutes, using only one camera and two VCRs. Other variations are being investigated as more teachers begin trying it out.

Results

Here we will just give a brief summary of results (for a more detailed analysis and complete data see Murphey, Kenny, and Wright

1995), list what we find to be essential elements of the procedure and ways that can intensify student learning. Feedback from students was collected in three ways: weekly action logs (journals) and self-evaluation videos, a questionnaire given after the fourth week, and an end of term report written after reviewing the whole semester's clips (an average of 11).

Students said that from watching themselves on video, they are able to correct things such as speaking clearly and loudly, pronunciation, the length of their pauses, and how actively they engaged their partner. Many remarked that the video was helpful for noticing, remembering and fixing their mistakes, as well as noticing the CSs they're learning.

From watching their partners on video, most feel that they learned some knowledge-based or skill-based information: strategies, expressions, gestures, how to speak clearly and loudly, or vocabulary. Many remarked that they had been impressed by their partners' attitudes and effort. Students also noticed that gestures, smiling, and eye contact made the conversation more lively.

Initially, about half the students admitted feeling nervous in front of the camera; several others said they were embarrassed about watching themselves later at home. Otherwise, students quickly acclimatized to the regular process of being videoed, often enlisting family and friends as resources in the evaluation loop. Students appreciated the fact that other students were engaged in similar conversations while they were being filmed. Initially one of the great fears was that everyone would be watching while they talked.

We would also like to mention that we gathered experiential data first hand by going through the process in Japanese. We had a Japanese tutor teach us strategies for 30 minutes at the beginning of each week for seven months and then filmed ourselves using them at the end of each week. Not only did it provide us with participant observer data, we could also show short segments of the clips to our students to show that we were practicing what we were preaching.

Elements of Practical Importance

By varying what we do and getting lots of feedback from students, we have discovered what we believe are some essential components to a smooth running LSEV procedure:

1) Pre-teach and practice target language and tell students exactly when they'll be videoed. Knowing they will be videoed will motivate them to practice and prepare more.
2) Videotape regularly. Students are less likely to be intimidated by the experience when they see that videotaping is a regular event.
3) All students talk at the same time, rotating partners, while others are being videotaped. No ones watching but the camera.
4) Have students keep all their video clips to compare old segments to more recent ones. Their videotapes should be wound to the end of the last clip when they bring it to class for the next recording.
5) Give students a specific, structured task to do while viewing their video clip. A student's words captured on video is as instructive as any language lesson they can take and twice as meaningful, but only if they watch it with a purpose.

Intensifying the LSEV Process

As we videoed students on successive Fridays, we adapted the procedures and assignments based on student feedback and our observations. For example:

A few students watched their conversations with friends or family, and this seemed to increase the importance of the videoing. Thus this was assigned as part of the viewing assignment and students were asked to write the feedback given by friends and family.

Because improvement was so noticeable to us from week to week, we wanted students to be more aware of this. So at the end of the first semester, each student was required to review all their clips and analyze their progress and their future needs in a written report.

Some students wanted more feedback, so Kenny is experimenting with individualized counseling with students. The student chooses a video segment to be viewed with the teacher, who gives feedback on the performance as well as the self-evaluation. The counseling sessions last from 15 to 20 minutes and are motivating for both participants (Kenny, in progress).

On their weekly self-evaluation forms, many students created goals that were not specific enough or goals that were well beyond their current ability. We are experimenting with exercises in goal-setting and how to make those goals short-term, attainable, and specific.

Discussion: Why Videotaping?

There are four main reasons that regular videotaping seems to work well: increased motivation, enhanced noticing, learner training, and better teacher awareness of student levels and problems (read, "less guessing").

1) *Motivation*: Regular videotaping engages students in a dynamic process that includes planning language to be used, noticing their and their partner's language use, examining past goals, and most of all, a pragmatic recycling of material with many classmates inside and outside the classroom. This is similar to the effect of having to give a speech. The closer and closer the time of performance comes, the more we tend to run the words over in our minds. All this preparation is intensified and motivated by the student's specific goal of doing well in the video.

2) *Noticing*: When watching their videos and evaluating their performance, emphasis is on noticing how they and their partners use language, correctly and incorrectly (Schmidt & Frota, 1986; Ellis, 1995). They can do this with little risk of losing face since they and their partners are the only ones who usually watch. Noticing corrections themselves may also have a more positive effect than the often negative effect of teacher correction. Finally, they can also plan for improved use for future conversations, making future goals.

Ellis (1995) also proposes that students need to perform a comparative operation, comparing what they have noticed in the input with what they are presently able to produce in their own output. This noticing and cognitive comparison become immensely easier to do if they can replay conversations that they have had with others, immensely more intense when they not only have the other person's input in front of them but also their output, and immensely more noticeable if it is not only auditory but provides the wider visual context as well. This noticing is enhanced and focused by the self-evaluation form.

In order to intensify student noticing and goal setting, we have been experimenting with different forms to elicit more quality noticing and interaction with the materials and the people involved. The task for students is to watch there video segments and complete the following statements on the form. (NB: There are large spaces to fill in on the form.)

Here are three specific things I said/did during the conversation that I'm happy about:

Here are some specific things I said that I want to correct:

I used my new conversation strategies ____ times.

I used the following old conversation strategies:

Here are useful things that my partner said that I want to use soon:

Here are some corrections and advice I could offer my partner:

My goals for this conversation were:

I feel I achieved my goals:
not at all 1 2 3 4 5 completely

I have these specific goals that I can accomplish for the next conversation:

I give myself the grade of ____ for this conversation.

I want information/feedback about these things from my teacher:

3) *Learner training*: The LSEV procedure and the questions above which hinge upon the regular videoing train students to assess themselves and improve themselves "at the point of need" (Nelson 1991). They are less dependent on the teacher and classroom as they begin to notice what they and others do, "noticing the gap" in Ellis' terms (1995). Students actually do something similar to action research on their own learning as they plan conversations, practice them, are videoed, and then can observe and reflect on their performance and make new plans for better results. They can also get feedback from their partners, the teachers and any other viewers they wish to invite to collaborate with. Ultimately, as learners become more self-aware and can initiate their own learning and do their own self-corrections, the dependency on teachers is lessened and independence increases (Allwright and Bailey, 1991).

4) *Teacher awareness*: LSEV is also way for teachers to notice specifically what students are doing, adjust specifically to what students need with more finely tuned input, and to monitor improvement. Teachers can individualize instruction and conduct action research with more quality data which can be examined for many different purposes (Tarone and Yule, 1991).

An Imaginative Look at the Future: Maybe it's a Zony II.

Ideally, the oral communication classroom-

laboratory of the future could accommodate every student pair with a small, wide angle camera, a microphone, a monitor, and a double VTR in a language laboratory-like setup. Such a system would allow student pairs to record at their own pace, and then immediately view, discuss, and evaluate their language use together, and also be able to take a copy home for private recycling. At the same time the teacher is able to circulate and help "at the point of need."

For now, storing student conversations digitally on hard disk requires too much space. As this technology improves quickly and prices become affordable, it's realistic to foresee a time when a student can keep all her conversations in digital storage for review and self-evaluation, cutting and pasting her video as easily as we edit on word processors.

Conclusion

We have become enamored not so much with video per se but rather with the ability of video to motivate our students to prepare and practice for a specific goal, to capture their learning opportunities (Allwright 1984), and the possibility of being able to view these opportunities often, recycling them so that students can learn more from them. Most language learners experience those times when they feel, "Yes, that's the way to say it!" or they hear their partner say something and they think, "I want to remember that one." The trouble with these moments is that often they do not remain in memory. Videoing pre-practiced strategies in action while dealing with familiar topics gives students rich segments of conversation to learn from when they replay them in their homes.

LSEV motivates students to prepare and practice for videotaping, keeping in mind a concrete end-product: a good language performance. It gives students a structured way to analyze themselves, view their progress, and set goals as it moves them further along the path toward learner autonomy.

Finally, we find students are not only learning strategies and "language" from each other, but in more holistic ways, they are learning and appreciating their attitudes toward English, their effort in studying, an assertive style of talking and questioning, and appreciative responses. In sum, they are getting the "big picture" of communication and videoing allows them to look at it repeatedly and incorporate it into their behavior and image of themselves as English speakers (Murphey, in progress).

Note

Murphy and Kenney have finished a 23 minute teacher-training video (semifessionally produced) on using LSEV in the classroom. Please contact them to get a copy. Tim Murphy, Nanzan University, 18 Yamazato-cho, Showa-ku, Nagoya 466, Japan.

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The Learning Journal: An Aid to Reinforcement and Evaluation

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By integrating a student-generated journal activity into the course syllabus teachers can implement a useful tool for learning reinforcement, as well as establish a valuable process for evaluation of both learners and teachers. Written by students during the last ten to fifteen minutes of the class period, journals include a summary of and feedback about the day's activities and the language used to accomplish objectives. They provide learners with an opportunity to express whatever learning and/or problems that emerged during the class.

When students write at the end of the class, the information they encountered is still fresh and easy to recall. In the process of remembering and writing vocabulary and structures, as well as content, the learning objectives are reiterated and reinforced, aiding retention. Since this is a classroom activity, the teacher is present to answer questions that arise and students have renewed opportunity to clarify any confusion.

Format

If only used to summarize the lesson's activities as learning reinforcement, a simple notebook is appropriate and may be handed in for evaluation, while the writing format of the journal can be what best suits the learner. To ensure that students record specific information as well as their subjective perceptions about the class, teachers may choose to direct the journal writing. To this end, journals may realize varying degrees of guidance through a structured format designed to meet specific objectives. Steven Rudolph suggests in *Project-Based Learning* (1993) a general form which is very simple, stating the date, with blanks to fill in: *Today I did:, I learned:, I liked:, I disliked:*, and *For the next class I plan to:*.

In my Oral English for Education Majors class, I provide opportunities for students to use journals to further their own learning and to experience the benefits of the activity for their own classes in the future. This focused format includes headings such as *activities, discussion,* and *conclusions*, as well as a separate category for homework assignments and is presented as a 'teaching journal' (Figure 1). Students are given a master copy and asked to make one copy for each week's class, which are then catalogued into a binder together with their class notes.

While I did not consciously plan this as a *writing* activity per se, 21% of students commented, unsolicited, in their course evaluation, that it was a good writing exercise. When asked if they found the teaching journal useful, and why or why not, over 80% found this activity useful for a wide range of reasons, including lesson retention, understanding and review.

This procedure fits neatly into the university's English Communication Program, where, in order to encourage dynamic learner-centered interaction, we have eschewed the use of textbooks. Instead, students compile their own textbook comprised of hand-outs, notes, and other materials, both student- and teacher-generated. Again, students are given a master copy of an adapted format based on the teaching journal, renamed the 'lesson summary' (Figure 2), and asked to make copies to be organized in a binder used exclusively for this purpose. As the

forms are completed, they become the title page of each chapter, with materials filed behind them. An outlined syllabus with a brief description of the weekly topics represents the table of contents. In addition to the benefits of the actual writing, the journal gives students a format in which to organize their materials to use as a course textbook.

Evaluation

With heavy teaching loads and large classes, even the most diligent and conscientious teacher faces a challenge in evaluating students. The introduction of the learning journal provides teachers with a continuous, student-generated record of the learner's activity throughout the course, which can be evaluated. Therein, a teacher can assess the level in which a student participated in the class, to what extent students were cognizant of the primary learning points and how much was absorbed. For example, in a lesson with the teaching objective of proficiency in asking and answering Wh-questions, we began with a warm-up jazz chant in order to practice rhythm and intonation of Wh-questions, followed by a practice activity where students had to ask and answer Wh-questions. Although it was never explicitly stated that the two activities were connected or even what the overall objectives were, 10-15% of the class expressed their recognition of the jazz chant as a mechanism to introduce Wh-questions, improve their intonation, and to familiarize themselves with the use of Wh-questions to aid conversation. The level at which a learner not only participates in an activity, but cognizes the material to the extent that they can perceive the aim of the activity and recognize their own learning process as a result, can be clearly identified through the learning journal writings.

Questions asked in the journals can also indicate the extent of the learning process: the student takes the information a step further and ponders. They could refer to a misunderstanding of a grammar point which can easily be clarified ("Which is correct: He is taller than *me* or He is taller than *I*?") or consider an issue raised in class discussion ("What are some cultural differences in the *global village*?"). The extent and depth of the questions students ask help teachers evaluate students' active participation and the level of understanding of the lesson.

As a mid-term review, our students worked in pairs to answer questions using their journals as a reference. This activity functions in three ways: 1) as a mid-term evaluation; 2) as a course review, and 3) as validation for students' conscientious participation. Their answers demonstrated an impressive depth of understanding which is not always obvious during the activity.

One can also utilize journals as a tool for evaluation of one's own performance. If a particular point is not recorded in most of the students' summaries, or if a large percentage of the class expresses the same misunderstanding one must reconsider its presentation. This process also illuminates the success or failure in meeting current objectives, providing a good reference for planning the following year's syllabus.

Drawbacks

The learning journal does have drawbacks of which one should be aware. Foremost is the time involved, both as an in-class activity and as an assignment collected, marked and returned. Another potential drawback is reverting to teacher-centered pedagogy. As recollection is the nexus of the journal as a communicative activity, perhaps key words or points can be provided, but most of the information in the journals should come from students.

Conclusion

This journal activity can be a valuable asset to the learning, teaching and evaluating processes. Coordinated with course objectives and methodology, it aids retention and understanding, and promotes active review. Journals can be organized to guide learners to think more in terms of learning objectives and provide students with an opportunity to develop writing and summarizing skills and with a venue for questions, comments and criticism about the course. Moreover, the learning journal allows a means of ongoing evaluation of participation and progress as well as self-evaluation of the teacher's performance.

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Figure 1. A4 size *Teaching Journal*

Teaching Journal
Week

Date:

Topic:

Activities:

Discussion:

Conclusions:

New vocabulary:

Questions/problems:

Assignments:

Figure 2. A4 size *Lesson Summary*

Lesson Summary

Date:

Today's Theme:

Summary:

Cultural Discoveries:

Activities:

New words, phases, etc.:

Your questions/problems:

Homework:

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Using Texts to Understand Texts

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Introduction

In theory, we teachers accept reading as a social process "in which what is to be learnt is to some extent a joint construction of teacher and student" (Cook-Gumperz, 1986, p.8) and think that it is a good idea for students to read whole texts. In practice, we continue to break up texts for prereading exercises in order to prepare students for one particular text; we read the text and move on to the next, often unconnected, text. Volosinov (1929/1986) wrote, "Meaning does not reside in the word or in the soul of the speaker or in the soul of the listener." Instead, meaning "is like an electric spark that occurs only when two different terminals are hooked together" (p. 102). So it is with texts: we understand one in relation to others. The argument here is that the most effective prereading strategy is for students to read a connected text as a preview. This argument has practical implications for classroom practice and materials development.

Though this intertextual approach is under-researched in L2, there has been research in L1 instruction in which students read previews of target texts. Graves, Cooke and LaBerge (1983) found that reading detailed "previews" or summaries significantly improved comprehension of difficult short stories by low ability junior high school students. Hayes and Tierney (1982) found that reading an article about cricket before reading one about baseball improved comprehension and that reading one article about cricket facilitated comprehension of another.

Extensive reading is another form of intertextual strategy, provided that individual students read books around one theme. Though they did not address the issue of reading books that shared a common theme, Robb and Susser (1989) found that extensive reading of graded readers and SRA materials was at least as effective in improving reading comprehension as a program of intensive reading based on skills. It was also perceived as more enjoyable by their Japanese college students. A proponent of extensive reading, Krashen (1994) has suggested that students be allowed to preview by reading the material they will read in L2 first in L1.

This paper reports on a pilot study that looked at the effectiveness of reading one text before another compared to the effectiveness of a conventional prereading discussion.

The Pilot Study

Overview

Two conditions were compared: reading schema activation (RSA) and spoken schema activation (SSA). In the RSA condition, the group read a summary of the target text. In the SSA condition, students discussed, in pairs, ideas related to the reading. There was no control group because the power of prereading itself has been well documented; indeed prereading is taken as a given in most EFL textbooks (Tudor, 1988). The effectiveness of different modalities of prereading was the issue in question.

Subjects

The study was conducted in a women's college in northern Japan. Seventy first year

students and forty-two second year students participated in the first part of the study; sixty-nine first-year students and thirty-two second year students parlicipated in the second half. Fewer second-year students participated in the second part of the study because it took place during the job-hunting season and they missed class to attend interviews or to prepare for interviews. Intact classes of first and second year students were taught by their regular teacher. The college's student body is relatively homogeneous and entrance examination scores for the students, all Cross-Cultural Communication majors, are roughly equivalent. All the students had at least six years of English in junior high and high school.

The Materials

In consultation with the teacher, two readings were selected and RSAs and SSAs were developed (see appendix). The teacher normally writes most of hi s own material, so students were accustomed to working with handouts. The readings were both adapted, "Singapore Weddings" from a guidebook (Craig, 1979) and "The Real Japan" from an essay collection (Mahoney, 1975). The teacher and researcher adapted these texts, based on their knowledge of Japanese students at this proficiency level.

Procedures

The treatments were balanced across groups, with each class getting one RSA and one SSA. Groups were intact and administration took place in their regular classes.

The first reading focused on "The Real Japan." The RSA summarized the argument of the essay and related it to the students' home region. The students read it, then worked with a partner and answered the questions "Was there anything you didn't understand" and "Do you agree with the writer?" The teacher circulated and provided help. The SSA asked the students to think of symbols of Japan and to decide if they were examples of the new Japan or the old. Students then worked with a partner to see which of their symbols were the same.

The second reading was "Singapore Weddings." A short version of this text, taken from a textbook, (Helgesen, Brown & Venning, 1991) was used as an RSA and compared to an SSA warm-up. The SSA group was asked if they had ever been to a wedding; if they had not attended a wedding, they were asked to report what they knew about weddings in general. Questions like "What happened at the wedding?" and "What did the groom say or do?" were asked. Students were also given a picture of a bride and groom to make sure they understood the two most important words in the reading. After answering the questions, they worked with a partner and shared answers. Those who read the RSA also got the picture of the bride and groom and worked with a partner to answer the questions "What ideas were new? Was there anything that surprised you? Was there anything you didn't understand?" The teacher circulated and provided help.

After reading the texts, students wrote recalls in Japanese. The prompt was; "Put away the reading. Don't look at it again. Please write everything you remember. Write in Japanese."

Scoring

The narrative recalls were analyzed against a checklist of ideas contained in the reading. I his list was the result of the researcher analyzing the texts and breaking them up into idea units. This scheme was checked by a colleague for completeness. Presence of an idea in a written recall was awarded one point and the scores were compared. All the recalls were checked by a native speaker of Japanese. Presence of ideas that were repeated in the RSA and the target text were identified by a bullet and these repeated ideas were also analyzed separately.

Results

The two passages were analyzed separately because the design of the pilot study's response sheet did not make provisions for students to write their identification numbers. Thus, there is no analysis of effect for passage in the pilot study. First, the scores for "all ideas" and for "repeated ideas" were compared using ANOVA. Then, individual items were analyzed using the Chi-square test throughout.

"The Real Japan" showed a significant effect ($p < .05$) for year in the "all ideas" total scores. The first year RSA group performed better, remembered more ideas, than the first year SSA group while the second year groups performed at the same level. This suggests that first year students were better able to use the RSA with the passage. However, as we shall soon see, this effect was not consistent.

There were no significant differences in answers to individual items except Ideas 5 and 6. However, since the small number of responses to Idea 5 (Tokyo is not the real Japan.) did not satisfy the conditions of the Chi-square test, only Idea 6 (The real Japan is in the country.) may be considered valid. This was an Idea that was repeated in the RSA and target reading. The RSA

group remembered this idea significantly more than the SSA group did. This, however, was the only one of the eleven repeated ideas where significant differences were found, suggesting that mere repetition is not the sole factor in the superiority of the RSA condition.

In the "Singapore Weddings" reading, no significant difference was found overall between the RSA and SSA conditions for "all ideas," but there was a significant difference for repeated ideas, with the RSA condition being superior.

Because the ideas were repeated in the intertextual condition, it could be argued that it is not surprising that this condition did better. They read the idea twice; simple repetition may well account for their better scores. However, no significant difference was found for individual repeated items in "The Real Japan." There, repetition alone does not seem to account for the findings. This is not the place for a full theoretical discussion, but the Vygotskian idea of semiotic mediation (Vygotsky & Luria, 1930/1994) would seem to offer a way to begin explaining this phenomenon.

Significant differences were also found for year and a groupby-year interaction was found for "all ideas." While the SSA group shared identical t mean = 39.14) scores for first and second years, the RSA condition showed better effects for second year students (mean = 50.05) and worse effects for first year students (mean = 31.0). This suggests that, contra results for " The Real Japan," second year students made better use of the RSA condition.

The data on individual ideas were mixed, with the SSA group doing better on three ideas that could be validly analyzed as significantly different and the RSA group doing better on two such ideas. Only one of the two was a repeated idea, again suggesting that repetition is not the whole story.

Discussion

Overall, the pilot study showed mixed results, with the RSA condition in general being as good or better in most cases than the SSA condition. The pilot study has drawbacks in its use of intact groups. However, perhaps the most significant issue arising out of the pilot study is the content of the discussions in the SSA condition. Though the answers students wrote down to the SSA task are available, the interactions that occurred between the students are not available for analysis because, as spoken data, they were ephemeral. It would be useful to determine how much content found in the target text was actually being discussed in the SSA tasks. While the repeated ideas of the RSA and target text could be compared, there was no such opportunity to compare any ideas repeated between the SSA and target text. Hence, the repeated ideas approach will be abandoned and ways to more carefully control content investigated.

For a follow-up study, the best solution seems to be to move from a spoken schema activation task to a written schema activation task, where the element of spoken interaction can be removed. Further control will be obtained by eliminating all repetition of the material between the RSA and target text, so that the RSAs are only thematically connected. This leaves the process relatively controlled, so that it is just the modality of the schema activation that is being investigated rather than any content in the text. The content becomes an issue only in the recall of the target text. Thus, only the content of the target text, not that of the schema activation tasks, is measured.

Conclusion

This pilot study raises a number of methodological questions that will be addressed in a future study. It is important to look at the important resource of intertextuality. Despite our best efforts, our second language reading classrooms look nothing like our living rooms at home. An intertextual approach would allow our students to make the links they do in their daily reading and thus better prepare them for reading on their own.

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Appendix: Schema Activation Materials for The Real Japan

RSA The Two Japans

1 Read this.

Americans who live in Japan sometimes say that they do not want to live in Tokyo because it's not the real Japan. They mean that Tokyo is different from the rest of the country. The real Japan is outside Tokyo, in the country. Sendai, for example, is the real Japan — and Koriyama is even **more** real. Shibata-gun is really in the country. It is the **most** real!

The author of this article thinks that the important difference is between Old Japan and New Japan. The New Japan's symbols are automobiles, cameras, and electronic goods. The Old Japan's symbols were cherry blossoms, sukiyaki, and the Emperor. The author does not think the countryside is more real than Tokyo. The countryside is prettier than Tokyo. Life there is harder than in Tokyo. However, both the countryside and Tokyo are real.

2 Work with a partner.

Talk about the story.
Was there anything you didn't understand?
Do you agree with the writer?

SSA The Two Japan

1 When people think of Japan, what "symbols" do they think of?

Write at least five.

-
-
-
-
-

Are these symbols old or new? Write "old" or "new" next to each.

2 Work with a partner.
Read your list to her. Listen to her symbols.

How many were the same?

Think about all the symbols.
Are they typical of Japan? Why (not)?

Vocabulary and Reading: Teaching and Testing

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Introduction

Extensive research has shown that vocabulary is strongly correlated with reading proficiency, which is arguably the most critical skill at the university level. For this reason, every reading teacher and more generally every teacher concerned with preparing students for university study should allot some time for the teaching of vocabulary. Drawing from L1 reading research, Chall (1991) states that readability measurement has shown consistently for more than 70 years that vocabulary difficulty is the best predictor of comprehension difficulty (Chall and Stahl, 1985; Thorndike, 1973-4). Stated differently, we can say that vocabulary difficulty has a higher correlation with reading comprehension difficulty than other factors such as syntax and organization (Chall, 1985; Klare, 1963; Lam, 1985).

This holds true for L2 learners as well. Brisbois (1992) has shown that vocabulary scores are the primary factor contributing to L2 reading scores for both beginners and higher level students. Vocabulary knowledge has been found to be a better predictor of L2 reading ability than general English ability to such an extent that learners who know less than 3,000 word families cannot succeed academically while those who know more than 5,000 word families are extremely well positioned for success (Laufer, 1992).

Given the importance of having an extensive vocabulary for academic success, instructors should consider what vocabulary to focus on by considering word frequency and diagnostic test results of their learners (Harlech-Jones, 1983). Then, they can develop a principled vocabulary development program using both indirect and direct teaching methods to expand the learners' vocabulary size, depth, and fluency. A combination of indirect and direct teaching will assist learners in acquiring the vocabulary they need in the shortest possible time.

Diagnosing What Vocabulary to Study

A quick and objective way to assess learners' vocabulary size is to administer Nation's Vocabulary Levels Tests for the 2,000, 3,000, 5,000, 10,000 and university word levels (Nation, 1990). The 2,000 through 10,000 levels tests are based on the General Service List (West, 1953), and the university level test is drawn from the University Word List (Xue and Nation, 1984). Since these tests attempt to measure whether learners know a single, core meaning of a word, it is not a measure of the depth of the learner's vocabulary knowledge (Read, 1988). Because higher frequency words (i.e., the 2,000 Word Level List and the University Word List) make up approximately 87% of the running words in many academic texts, it is essential to test learners' knowledge of these levels.

Each form of the matching tests consists of six sets of six words and three definitions. The

following example illustrates an individual set from the 2,000 Word Level Test:

1. original	
2. private	_____ first
3. royal	_____ not public
4. slow	_____ all added together
5. sorry	
6. total	

Within each set, the six words all have the same part of speech and are unrelated in meaning; the task for the learners is to match a word to the appropriate definition. The definitions, which vary from individual synonyms to definitional phrases, are always chosen from a higher frequency level; thus, the definitions for the 2,000 Word Level Test are taken from the 1,000 Word Level List. In addition, to mitigate guessing, no context is provided. Since each set tests at least three words, one form of six sets tests a total of eighteen items. Finally, a score of sixteen out of eighteen, which was the standard at the time of Read's study (1988) can be defined as showing "mastery" of a level.

This matching test has been found to be both scalable and reliable by Read (1988). In practical terms, scalability means that learners score higher on the higher frequency levels tests, and that these scores decline on the lower frequency tests. The one exception was the University Word List Level Test, which produced scores between the 3,000 and 5,000 word levels on the pretest and between the 5,000 and 10,000 word level on the posttest. While Read (1988) suggests several factors to account for this, the main conclusion is that the University Word List Level Test is drawn from different sources than the other tests; consequently, it cannot be expected to be scalable. The reliability coefficients of the levels tests used at the beginning of an English proficiency course and the same levels tests used at the end of the 12 week course were .94 and .91 respectively.

Indirect Teaching of Vocabulary

Even a thorough vocabulary teaching program cannot account for all the vocabulary acquired by either first or second language learners. The majority of an individual's vocabulary knowledge is gained indirectly through reading and listening (Anderson and Nagy, 1992; Krashen, 1985; Nagy, Herman, and Anderson, 1985). Thus, by reading even a moderate amount daily, most learners should be able to acquire hundreds or even thousands of words over the course of a year (Anderson and Nagy, 1992). Further evidence for this is provided by West (1993) who found that individuals who had been exposed to more reading had wider vocabularies than learners with less exposure.

Students at all levels should be involved in an extensive reading program (Bamford, 1984; Woodinsky and Nation, 1988) which encourages wide, regular reading at an independent level. Comprehension of nineteen out of twenty running words on the page, will assure that the student is reading fluently and is able to learn many unknown words through context (Nation, 1990).

A low level student could, for example, read 8-10 books at the 400 word level (a word level defined by the publisher) and then move on to the next level, say 500 words, and read 8-10 books at that level, and continue progressing in this manner. By doing so, that student would encounter the high frequency words of English repeatedly. Saragi, Nation, and Meister (1978) found that meeting the same word around 16 times when learning indirectly in context of reading was sufficient for word retention. Further benefits of this kind of indirect vocabulary instruction are that it develops automaticity and strengthens bottom-up reading skills (Eskey and Grabe, 1988).

Practical tips for setting up an extensive reading program include acquiring fairly short books (under 75 pages in length) and providing students with a wide variety of topics to choose from. For this last reason, it is a good idea to have at least four times the number of books as students (Nuttall, 1982).

To keep the students on track, it may also be a good idea for them to keep short reading journals in which they write summaries or reactions to the readings. Having students fill out a reading chart in which they note how many pages they have read on a particular day can graphically show students their progress.

Finally, Sustained Silent Reading (Lipp, 1990; Pilgreen and Krashen, 1993) is useful for initially getting students into the habit of reading extensively in English. However, the bulk of the reading should be done outside of class. Ultimately, the books will have to be easily comprehensible and interesting to keep the students reading the hundreds or thousands of pages they should be covering over the course of an academic year.

Direct Teaching of Vocabulary

Meeting Vocabulary for the First Time

A significant body of research exists which strongly supports the use of vocabulary lists of

L2 words and their meanings in L1. Numerous researchers (Crothers and Suppes, 1967; Kellogg and Howe, 1971) have shown that large quantities of vocabulary can be learned quickly in this way. There are, however, some guidelines which, if followed, make using vocabulary lists even more effective:

1. Use cards rather than lists of words. Cards can be used more flexibly than lists and they also avoid the serial effect in which one word cues the next word in the learner's memory. By changing the order of the cards, words can be remembered independently of one another.
2. Deeper mental processing results in better retention. Mental activities which require more processing of a word will promote the learning of that word (Craik and Lockhart, 1972). Creating a mental image of a word's meaning, as is done with the keyword technique, is superior to relying on rote learning.
3. Say the words out loud. Seibert (1927) found that silent repetition is inferior to saying the words aloud. A more active approach increases retention.
4. Know the pronunciation and stress pattern of the word. It has been shown (Fay and Cutler, 1977) that words stored in memory are organized first by syllable structure and/or stress pattern. This also implies that passive approaches such as visual presentation and reading may not be the most efficient ways to introduce new vocabulary (Channell, 1987).
5. Don't study words with similar forms. Nation (1990) strongly suggests that words are initially stored in the mind according to form, thus, the presentation of several words with highly similar forms will create confusion and make learning much less efficient. For example, learning the words stimulate and stipulate at the same time would cause unnecessary difficulties.
6. Spaced rather than massed learning is best. If a student wants to devote 60 minutes to studying vocabulary, it is better to study on four separate occasions for 15 minutes each rather than only once for the whole hour. This technique is known as the distribution of practice effect (Schouten-van Parreren, 1988; Tulving & Colotla, 1970).
7. Push for the longest possible interval, but get it right. Atkinson (1972) found that allowing learners to control the sequencing of what word to study next is best since they can then arrange cards on the basis of their previous performance. Words that are remembered well can be placed at the bottom of the stack while those that are yet to be learned well can be placed near the top so that they will be encountered sooner. The ideal situation is to look at the word at the longest possible interval and yet get it right.
8. Use semantically unrelated sets of words. Words with closely related meanings interfere with each other when they are learned at the same time (Higa, 1963; Tinkham, 1993). These words include words with strong semantic relationships (e.g., types of fruit), synonyms, and opposites.
9. Study 5-7 words at a time. When dealing with a large number of words, it is best to break them into groups of 5-7. This is much more efficient than studying with 20-30 words at one time.

Enriching Previously Acquired Vocabulary

Once words have been acquired and their basic meanings established in the learner's mental lexicon, teachers can focus on deepening the learners' vocabulary knowledge. However, for many words, an in-depth knowledge is simply unnecessary (Stoller and Grabe, 1993). Therefore, when choosing which words are worth enriching, teachers should consider their learners' goals, the importance of a word for comprehending a reading passage, and the frequency of the words.

Enriching vocabulary through reading involves a wide variety of vocabulary knowledge. Receptive reading knowledge includes knowing a word's core meaning, a knowledge of what it looks like, which parts of speech it can function as, what grammatical patterns it appears in, what words are likely to appear before or after it, how common it is, the prefixes and suffixes which can be used with it, in what situation we would meet it, its range of meanings, other words we can associate with it (Nation, 1990, 1994) and various register restraints (Richards, 1976).

Essentially, enriching learners' receptive vocabulary can be achieved by presenting new information about words and by giving learners opportunities to meet new words surrounded by new contexts, associations, and collocations (Nation, 1994). As stated previously, it is important to avoid teaching too many new or rarely used words with closely related meanings

(Stoller and Grabe, 1993; Tinkham, 1993). Some common types of association exercises involve recognizing or producing definitional meanings, synonyms, antonyms, parts of speech, word forms, collocations, superordinates, coordinates and subordinates. Teachers can ask learners to generate a list of words and phrases that they associate with a theme of the reading. Collocation exercises are another way to enhance learners' knowledge of vocabulary. Collocations are semi-fixed expressions that can be analyzed word by word (e.g. bread and butter) and which can be thought of as words which commonly appear together. As some collocations will have close equivalents in the learners' L1, one researcher (Bahns, 1993) suggests that those collocations which cannot be directly translated should be directly taught. Some common ways to present collocations include cloze, matching, and chart exercises as well as card games, dominoes, crossword puzzles, and bingo. Specific examples of association and collocation exercises can be found in *New Ways in Teaching Vocabulary* (Nation, 1994), Redman and Ellis' (1990) series *A Way with Words*, and McCarthy and O'Dell's (1994) *English Vocabulary in Use*.

Developing Fluency

Although the exercises mentioned above can expand the size and depth of the learners' vocabulary, they do not ensure fluent reading of that vocabulary. Fluency in reading means being able to rapidly access and identify words in the learners' mental lexicon. This is sometimes referred to as developing sight vocabulary or automaticity. As Nation (1994) explains, "the essential element in developing fluency lies in the opportunity for the meaningful use of vocabulary in tasks with a low cognitive load" (viii). Exercises with a low cognitive load require students to be familiar with the vocabulary and the content of the reading as well as the activity. One activity which can improve the rate of accessing words is bottom up processing drills in which learners quickly identify and match the same or similar word forms. The following exercise asks learners to circle the word on the right which matches the word on the left:

1. above	about
	across
	above
	among

In a similar exercise the learner is presented with two columns of the same words arranged in different orders and is asked to match the words by drawing a line between them. Both these matching exercises can also be done using words with different parts of speech but from the same word family. In addition to re-reading extensive readings, re-reading intensively passages from a text will also build fluency. Once learners are familiar with the vocabulary and content of a reading passage, timed and or paced reading exercises can be employed.

Conclusion

Vocabulary development should be an integral part of a reading course. After assessing the size of the learners' vocabulary knowledge, both direct and indirect vocabulary activities need to be selected carefully and implemented as part of a course's design. Both types of activities are essential for establishing new vocabulary and expanding the learners' word associations. Finally, attention should also be given to improving the rate of access to words in order to improve reading fluency.

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Research on Vocabulary Retention

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Introduction

Previous research in vocabulary learning has focused on how much, how quickly and by what means vocabulary might be most efficiently learned/taught. Nation (1990) proposes that practitioners do word frequency counts of target language (TL) materials in order to set learning goals for TL vocabularies. He then posits that the one way in which vocabulary is best learned is in context through reading; this is also advocated by Huckin and Bloch (1993) and Parry (1993).

Since not all words are learned through context, there is a question about the role of bilingual dictionaries in reading and vocabulary learning. Day and Luppesco (1993) found that in a population of 293 Japanese university students, the group using their own bilingual dictionaries while reading a passage scored significantly higher on a vocabulary test than the group without dictionaries. Other routes to vocabulary acquisition include a "think aloud protocol" for unfamiliar words while reading (Huckin and Bloch, 1993), mnemonic techniques and word parts (Nation, 1990), interactionally modified input (Ellis, Tanaka, and Yamazaki, 1994), and a variety of techniques involving keywords, semantic relationships (Brown and Perry, 1991), contextual referencing (Hulstijn, 1991) and imagery Ellis and Beaton, (1993a).

In a study designed to explore native English speakers' metacognitive knowledge about how many words they might know, Zechmeister, D'Anna, Hall, Paus and Smith (1993) investigated how people think they may acquire new words. Although a first language (L1) study, the results reveal how adults believe they learn new vocabulary. For example, lay people in this study categorically ranked directly being taught word meanings as number one of seven word learning methods and reading/inferring from context as number three of seven methods. In contrast, a group of informed experts (qualified as having background knowledge in linguistics and language learning), ranked inferring from context as the first (best) method for learning new vocabulary. Two questions arise here: first, how are one's theories shaped regarding meta-cognitive knowledge, and second, to what extent are these theories useful in understanding one's own learning? In response to the first question, it could be argued that lay people believe 'direct instruction' is the best way to learn more words because they can recall memorizing lists of words in school. Similarly, an informed group may respond according to the popular research agenda of the day: that the bulk of vocabulary is learned from context (Ellis, 1994; Krashen, 1989). Either position is useful because each invites competing hypotheses to the question: how are words best learned?

The above question is problematic because it presupposes *what it is to learn a word*. Word knowledge invites a variety of interpretations. Some studies have focused on recognition of the word in target language context (Day and Luppescu, 1993) and in a combination of contexts

involving both recognition and production (Ellis and Beaton, 1993b). Ellis (1994), on learning a word states:

> We must learn its syntactic properties: its part of speech and its syntactic subcategorisations. We must learn its place in lexical structure: its relations with other words. We must learn its semantic properties, its referential properties, and its roles in determining entailments. We must learn the conceptual underpinnings that determine its place in our entire conceptual system. (p. 215)

Ellis' statement is particularly relevent to Japanese learners of English. Japanese has a corpus of marked[1] loan words from English and other languages. Knowing the cognate does not mean knowing the target word. For example, "table" as a loan word becomes "teburu." In addition, the "subcategorisations" may not have been learned. Rather, the words contribute to an individual's expanding (Japanese) semantic field. It would be skipping a step to assume that knowledge of these loan words constitutes knowledge of the original lexica.

In a longitudinal study of a Japanese learner of English in an American Anthropology class who was instructed to keep a list of words that she did not know, Parry (1991) concludes that it is difficult to determine what it means when a learner records a word as hard, or if she does not record a word at all. Parry later noted (p 110) that although the learner may have appeared to know a word in context, morphology and syntax problems prevented her from being able to define the word individually. The problem of ascribing a precise set of semantic features to a particular word is necessarily a gradual one and will usually require several encounters in informative contexts.

In comparing a meaningful context to a translation method of vocabulary learning, Hulstijin's (1992) Mental Effort Hypothesis posits that the greater the effort required to infer word meanings in context, the easier it would be to retrieve word meanings. Hulstijn tested the Mental Effort Hypothesis on 145 adolescent and adult learners of Dutch as a second language. In one experiment he found superiority in retention of word meanings for a translation (L1) group over concise–context and multiple–choice conditions. In a separate investigation, he found superiority for a multiple choice condition over a synonym condition. In Hulstijn's studies, he did not control for part of speech, yet Ellis and Beaton (1993a) citing research over the past 30 years, conclude that since nouns have a greater imageability than other parts of speech, they are easier to learn.

There is a relative dirth of research on long term effects of vocabulary learning techniques. Perhaps this is because time is an intervening variable; learners are inevitably exposed to various vocabulary items over time. The key to long–term vocabulary retention may lie in production (Ellis and Beaton, 1993a) or in implicit attention (Hulstijn, 1989). The former two concepts require learners to move from receptive to productive processing. It is generally accepted in the cognitive psychology literature that learning words for production is more difficult than for reception (Ellis and Beaton 1993b).

The present two studies investigated L2 retention of vocabulary items from a reading passage among Japanese learners of English. One study investigated immediate L2 retention and the other L2 retention after a one–week period. In each study, the same cue–types were used: a Japanese translation[2], an English definition, bilingual dictionary access, and a no–cue control. The words to be glossed appeared in italics in each passage, save the controls. Consistent with Ellis and Beaton's (1993b) findings, only nouns were investigated. Consistent with Hulstijn's notion of implicit attention (1989), the participants were administered a distractor task so as not to be explicitly focused on the vocabulary items. A remaining question therefore, is will the participants in the conditions retain more word meanings than those in the controls?

Study One (S1) addresses these questions:
(H_0) Are the cue conditions (Japanese, English, Dictionary) more effective for the retention of English noun meanings than a no–cue (control) condition?
(H_1) Is the Japanese condition more effective than the English condition?
(H_2) Is the Japanese condition more effective than the Dictionary condition?
(H_3) Is the English condition more effective than the Dictionary condition?

Study Two (S2) addresses these questions:
(H_0) Are the cue conditions (Japanese, English, Dictionary) more effective for the retention of English noun meanings than a no–cue (control) condition after a one–week period?
(H_1) Is the Japanese condition more effective than the English condition?
(H_2) Is the Japanese condition more effective than the Dictionary condition?
(H_3) Is the English condition more effective than the Dictionary condition?

Method

Participants included 189 male first and second year Japanese university students. The participants ranged in age from 18 to 20 years old.

In order to identify possible target words, three steps were taken: first, an independent sample of the popluation under investigation was requested to read the 243–word passage and identify words they did not know; these words were then selected as possible target words for the study. Next, given that nouns have a high level of learnability (Ellis & Beaton, 1993a), the possible target words were limited to nouns. Finally, all participants were requested to indicate which words they knew by checking YES or NO on a list of target and artificial words. To control for guessing, they wrote down the meaning of the target words (in English or Japanese) next to each target/artificial word. All participants used Japanese; none guessed at any of the artificial words. Based on their "NO" responses, the number of actual target words was reduced to 20 nouns.

Next, participants in S1 were divided into 3 treatment groups: English, Japanese, and dictionary access. Each group then read a different version of the same 243–word reading passage about the ozone layer. The English group's version had glosses in English for the 20 target nouns; the Japanese group's version had Japanese translations; the Dictionary group's version had the 20 target nouns in italics and received intruction to use their dictionaries only for the italicised words; the control group's passage had neither italicised words nor glosses.

Participants were allowed as much time as needed to complete the reading. In all groups the passages were collected and a short comprehension quiz serving as a distractor task was administered. By focusing the participants on meaning, a model for implicit learning of vocabulary was introduced. Following the distractor task, the participants completed a posttest vocabulary measure. The posttest consisted of the 20 target nouns in the same format as the initial YES/NO questionnaire, but without the artificial words.

S2 paralleled S1 with one important variation: the posttest was administered one week after the reading and comprehension quiz (distractor task).

Results

For both Studies 1 and 2, a separate one–way analysis of variance (ANOVA) was performed on the pre–test results for all cue–conditions to insure that participants in each group were not significantly different in terms of background vocabulary knowledge.

In S1, an ANOVA revealed significant differences for both Japanese (F=4.627, df=3, p<.05) and Dictionary (F=3.951, df=3, p<.05) cue conditions vs. the control condition. Neither the Dictionary nor the Japanese group exhibited any significant differences when compared to eachother. This suggests that either bilingual dictionary access and/or Japanese glosses favor immediate vocabulary retention for this population.

Table 1 shows the raw scores from the S1 posttest. Here, each group with a cue condition scored higher than the Control group; Table 2 gives levels of significance for the differences stated above.

Table 1 Mean Scores of Posttest: Study 1

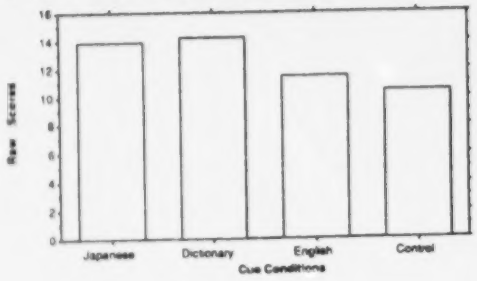

Table 2: One Way Analysis of Variance: Study 1 Posttest

Comparison:	Mean Diff.:	Scheffe F–test:
Japanese v. Control	4.158	4.627*
Dictionary v. Control	3.842	3.951*
English v. Control	.842	.19
Japanese v. Dictionary	.316	.027

* Significant at 95%

There is an effect of cue–type on vocabulary retention for the participants in S1; however, one cue–type failed to out–perform another. Hence, it cannot be said that one cue–type is more effective than another in aiding S1 participants in recalling noun meanings.

The results of the ANOVA performed on the raw scores of the groups in Study 2 revealed non–significant differences between groups. Thus, no cue condition facilitated the learning of

nouns over time for participants in S2. It should be noted that separate ANOVAs were performed on each study since the cue conditions were not compared across studies, but rather within each study.

Table 3 shows mean scores for groups in both S1 and S2. Comparisons are made between groups within studies.

Table 3: Posttest Mean Scores in Studies 1 and 2

Table 3: Posttest Mean Scores in Studies 1 and 2

Study One (S1)			Study Two (S2)		
Group	Mean	Std. Dev.	Group	Mean	Std. Dev.
Japanese	13.89	4.96	Japanese	7.75	2.91
Dictionary	14.25	1.52	Dictionary	7.44	2.58
English	11.46	3.06	English	8.23	2.63
Control	10.42	1.90	Control	8.22	2.54

Discussion

Three main questions were posed as to the effect of cue–type on retention of English nouns. As demonstrated in Table 2, the first question was partially supported: the Japanese and Dictionary groups out–performed the Control group on the posttest in S1. The second question was not supported: no one group significantly out–performed another on the posttest. Cues may facilitate noun retention, though it is not clear if a native language cue or mere dictionary access to highlighted words is the best path. Further, if long term retention is the goal of vocabulary learning, then the results of S2 are discouraging; the differences between groups are non–significant. No cue–type appears to have any effect after a one–week period.

A question raised by these studies, is what might be the relationship to a given word and the type of cue used to facilitate learning? Certain types of nouns may be rendered more salient than others by different cue types. Whether the latter may be attributed to the salience of the nouns or to the processing of the noun by the individual learner remains to be seen.

A second question not satisfactorily answered by these studies is whether it is better to supply glosses or not. Hulstijn (1992) concludes that

> ...the discussion in foreign language pedagogy should not focus on the question of whether it is better to give the meaning of an unknown word than let the learners infer word meanings themselves, without a cue. The discussion should rather focus on which procedures are more effective. (p. 8)

At present, the trend in materials development is toward authentic texts and real language. In lieu of glosses, pre–reading activities are used to render the material salient as it is encountered.

In conclusion, there were several problems with these studies which need to be addressed. First, since the nouns were not tested in meaningful context, it could be argued that the task was not testing true knowledge of noun meanings in context. Second, although the distractor task was intended to focus the participants on comprehension (away from word meanings), it is not clear how well each participant understood the passage. A low–level comprehension of the text could account for non–significant differences between mean scores on the posttests in both studies. Finally, there may be a pre–effect for the participants, since they were exposed to the target nouns on the pre–test. The degree to which this rendered the nouns salient is not known. Similarly, low scores for the Control groups in each study should be expected, considering the relatively small gains in learning typically associated with implicit learning (Reber, 1989).

Although the use of native language glosses and bilingual dictionaries may be helpful to learners, practicioners need to examine the role of vocabulary learning through reading from more than one perspective. A crucial question is how does reading in a second or other language facilitate vocabulary learning over time?

Notes

[1] The Japanese writing system reserves one of two phonetic systems for transcribing loan words. Since Chinese characters (kanji) and both phonetic systems (hiragana and katakana) can all appear in one sentence, the loan words (in katakana) are marked.

[2] Thanks to Professors D. Riggs and H. Fudano for their respective translation and back translation of these cues.

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Adapting the Shared Inquiry Method to the Japanese Classroom

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Introduction

The purpose of this paper on the Shared Inquiry Method is threefold: 1) to explain the Shared Inquiry Method; 2) to show how this approach to teaching English language and literature meets the Japanese Ministry of Education's recently revised course of study guidelines for teaching English; and 3) to share the results, to date, of the authors' research on how to adapt the Shared Inquiry Method to the English classroom in Japan.

For the past six years the authors have been experimenting with the Shared Inquiry Method

in their classrooms in Hokkaido. These classes have varied from junior college students (Kokugakuin Junior College) to English literature majors (Hokkaido University); from classes of 60 students to seminars of six; from all female or all male classes to mixed classes; from groups of all the same age (18 year olds) to groups of adults (ranging from 22-75 years old); from seating of fixed desks in rows to chairs that can be arranged around seminar style tables. These experimental courses have varied from supplementary lessons in English classes to full year literature courses. They have also been taught at the Hokkaido University of Education in Sapporo as an intensive course at the end of the academic year (30 contact hours in 5 days) for the past five years.

The Shared Inquiry Method

The Shared Inquiry Method is a practical and highly effective method of teaching English reading, writing, listening, speaking, and critical thinking skills (Great Books Foundation, 1992). All students read a short selection of "great literature" rich in a variety of interpretations. They then discuss this selection on three levels: 1) the factual level (vocabulary, plot for fiction, the arguments for non-fiction, etc.) in which there is only one correct answer; 2) the interpretive level (character motivation, unusual use of vocabulary, author's intent, etc.) in which there is no single correct answer, but several possible responses based upon the reader's personal interpretation of the text; and 3) the evaluative level in which the reader relates the issues or principles from the selection to his own life and values. The interpretive level is the focus of the Shared Inquiry Method.

The teacher, or facilitator, poses an interpretive question to the class. During the Shared Inquiry discussion the students help each other explore the meaning of the text, the author's intent, a character's motivation, etc. Students share their questions and interpretations constantly referring back to the selection. The facilitator guides students in carrying their thinking to logical conclusions, not by steering them toward a predetermined answer or even a consensus, but rather by helping each student develop his or her own point of view. During a Shared Inquiry discussion the facilitator asks for constructive controversy and seeks resolution; that is, the ability of each student to maintain, support, and defend with confidence his or her own thinking. Personal ideas and divergent opinions stimulate other students to deepen or even alter their own understanding of a solution. In short, the Shared Inquiry Method is a process in which all participants explore together the meaning of a great literary work.

The Shared Inquiry Method and the Monbusho Guidelines for English Classes

In 1989 the curriculum objectives for teaching English in upper secondary education were revised and implemented in 1993-1994. According to Masao Niisato (1995), a senior curriculum specialist in the Elementary and Secondary Education Bureau of the Mombusho, and one of those responsible for the course of study National Guidelines for Education, the overall objectives of the new guidelines are to develop students' communicative competence in a foreign language; to foster a positive attitude toward communicating in a foreign language; and to encourage international understanding through foreign language communication. New courses "A," "B," and "C" have been proposed along with these new objectives (see Carter, Goold, & Madeley 1993; Goold, Madeley, & Carter,1993; and Goold, Carter, & Madeley,1994) for a broad discussion of the guidelines).

The Shared Inquiry Method directly addresses these objectives. In fact, it is a highly effective pedagogical approach to implementing the new curriculum guidelines. For example, one aim of Oral Communication C, is "To arrange and announce one's ideas, to develop ability in discussion, and in general to nurture a positive attitude towards communication" (Carter et al., 1993, p. 3). This is precisely what the Shared Inquiry Method is designed to accomplish. Participants in a shared inquiry discussion learn to recall details from a text and cite them as supporting evidence to their answer of the interpretive question. They learn to arrange details; to recognize a problem and to resolve it; to develop their own thinking; to express their opinions using persuasion; to relate their ideas to other's interpretations; to think reflectively, independently and critically; and to communicate through a positive and constructive discussion. In addition to being an effective method for fulfilling the Mombusho objectives, students enjoy participating in Shared Inquiry discussions.

Research Results to Date

According to the student evaluations of these classes over the past six years, on a scale from 1 (poor) to 10 (excellent) the average rating is 8.5. Students' positive comments often focus on the uniqueness of this teaching method in Japan: "To be honest, I've never taken such a

thrilling course." "I've never been prompted to think over crucial, controversial, even philosophical problems through literature." Their negative comments stem from their frustration in being unable to express their ideas in English: "Taking my low ability to think and speak in English into consideration explains my frustration at my low ability to express my opinions." "I can't speak English what I want to say. Then I decide to study English more." "I'm happy to hear many opinions, but I can't speak well." Most students request that the course be taught for a full year rather than as a supplementary activity.

One of the most common issues asked by colleagues is how do you overcome the passive Japanese students in English classrooms? Through their research, the authors make the following six recommendations:

1) Select a text that is age, gender, and interest appropriate for that class. For example, at the beginning of the course, when students are not familiar with the Shared Inquiry Method, fairy tales that they already know make a comfortable beginning. Everyone must read the same text. The factual level discussion becomes simplified since the plot, for example, is familiar. As the class becomes more used to the method one can select more complex texts, such as Aristotle's *On Happiness*, Virginia Woolf's *A Room of One's Own*, or Freud's essay to Einstein, *Why War*? All students seem interested in what happiness is and how to achieve it. Female students are particularly interested in women's issues. War and peace stimulate mixed classes of students as well as adults. If the notion of "ijime" concerns students, Anderson's *The Ugly Duckling* or Wilbur's *A Game of Catch* are ideal selections.

2) Assign an interpretive question that is rich in divergent answers based on the text, and a question that is genuinely of interest to the teacher/facilitator. The question must have several plausible answers that can be supported by the text, and the facilitator must have a real doubt about how he/she will resolve it. Discussions are more lively when there is no "one right way of thinking," when the teacher is not the authority, and when the text supports divergent thinking. For example, a good interpretive question for Jack and the Beanstalk might be, "Why did Jack climb the beanstalk the third time?" This leads to animated discussions of Jack's character. Is he an adventurous kid or a thief and a murderer? A good interpretive question for Tolstoy's *The Two Brothers* might be, "Does the author want us to believe that the younger brother made the right choice?" Discussion focuses upon the author's intent as expressed in the text and interpretations often reflect the values of individual participants, yet can be fully supported by the rich text.

3) Prepare for the Shared Inquiry discussion by reading the text aloud as a class, either round-robin style or assigning a narrator and characters. Literary works come alive when read aloud. Then assign students to read the text a second time as homework taking notes on anything they don't understand, anything that surprises them, upsets them, anything they disagree with, or an unusual use of words. After the factual level discussion, assign the interpretive question for the next session. Ask participants to read the text focusing upon the assigned question. Request that they write out their answers with supporting evidence from the text, including page numbers. This preparation facilitates and encourages discussion. After the interpretative discussion ask students to write if they changed their opinions during the Shared Inquiry discussion. If so, how did they finally resolve the question?

4) If possible, arrange the seats so the students can see each other as well as the facilitator. Seminar style seating around a round table is ideal. If the class is large, ask students to make tent cards and write their first names in large letters on their own card. Naturally the facilitator is seated also at this table. The facilitator should make a seating chart so that students' responses can be recalled and so each student will have at least one chance to participate in every session. In the beginning, if students do not raise their hands to speak, the facilitator should call on them; however, it should be understood by all that if they have nothing to add to the discussion, or if they wish to think more before speaking, they may "pass." Nobody should feel obliged to speak until he or she is ready, but all should be given the opportunity.

5) The facilitator's role is to ask questions, not answer them or offer opinions; to focus on student's personal reflections and ideas; and to encourage them to exchange opinions directly with each other. Divergent thinking should be encouraged, "piggy-backing" should be discouraged. Constructive controversy supported by evidence from the text helps to develop intellectually responsible thinkers. Towards the end of the interpretive discussion the facilitator can seek resolution to the question, but not consensus. Students independently find their own resolution based upon their interpretation of the text. When the discussion turns to the evaluative level, supportive evidence from the text is replaced by the student's personal set of values and morals. For example, an interesting evaluative question for Jack and the Beanstalk, "When, if ever, is it

acceptable to steal?" An exciting evaluative question on *Why War?* is, "When, if ever, is war justified?" or "Under what circumstances would you fight in a war, if any?" Such evaluative questions always evoke responses no matter how passive or shy Japanese students seem to be.

6) The problem most often mentioned by students is their inability to formulate their thoughts in English and to express them clearly. The authors' research has shown that it can be constructive, in such cases, to allow students to express themselves in Japanese. Together, as a whole class, their ideas can then be put into English as part of the process of inquiry and communication.

Another question frequently posed by dubious colleagues about adapting the Shared Inquiry Method to the Japanese classroom is, since Japanese students are hesitant to express their personal opinions in a public forum, how do you get them to say what they think, and to defend and even to debate their positions. Based on six years of experimentation, the authors make the following two suggestions.

1) The facilitator should emphasize from the very beginning of the course, and often repeat, that there are no correct or incorrect answers to interpretive questions. As long as a student can support his/her opinion with textual evidence his opinion is valid and worthwhile. An important objective of the Shared Inquiry Method is to help students understand and respect divergent thinking, even if they do not subscribe to it.

2) The facilitator should be well trained so that he/she does not lapse into the "teacher as authority" role. He/she must learn to listen carefully to the students, use follow-up questions to sustain and mediate the discussion, to be spontaneous but also to purposefully guide the discussion back to the text keeping the central interpretive question in mind.

A third issue facing teachers in Japan is the size of the classes. The authors have adapted the Shared Inquiry Method to large classes by dividing the students into smaller groups and assigning them different activities on the same text. For example, in studying Tolstoy's The Two Brothers one group might be reading the story aloud as a drama, with a narrator, a younger brother and an older brother. Another group might silently read the text and individually mark in the margin where they approve and disapprove of something a brother says or does. Another group could be discussing the issues of how you might talk your good friend into doing something you think he should do, but that your friend doesn't want to do. A fourth group might be discussing with the teacher/facilitator an interpretive question, "According to the story, must we be willing to take risks in order to achieve happiness?" In some cases students can learn to facilitate small groups themselves.

The authors believe that the most powerful learning occurs when the students are participating in classroom activities, discussing and debating directly with each other, exploring together for the meaning of a great literary text, creatively and critically thinking through issues of enduring significance. The Shared Inquiry Method promotes this kind of powerful learning.

Conclusions

Six years of experimentation, to date, with the Shared Inquiry Method, in scores of English classes and with hundreds of students in Hokkaido have shown that this is a viable alternative approach to English language and literature teaching and learning. Although some students find it frustrating, they rate the course among their most exciting academic experiences.

As their listening skills develop they learn to understand and respect other's points of view, to remember who said what, and to follow long and sometimes not so clearly stated explanations of other's opinions. As their reading skills develop they learn to comment about specific passages in a text, to compare and contrast passages, to notice patterns and contradictions, to context guess unfamiliar vocabulary and to draw conclusions about a whole selection. As students' oral skills develop they more readily talk about their ideas clearly and purposefully, incorporate other student's comments in their own responses, question each other, openly argue or disagree with an idea they've heard, offer evidence for or against an idea they did not generate, help answer questions that other students have, and participate with enthusiasm (no one sleeps). As students follow up the Shared Inquiry discussions with writing assignments (not discussed in this paper) they become more effective writers. As students' critical thinking abilities increase they become more independent thinkers, support their ideas with evidence from the text, compare, relate, and even revise their ideas, analyze evidence, critically weighing new material, relate relevant personal experiences to the text and its significant issues, and reach a personal resolution about complex questions. These are precisely the objectives of the new Mombusho guidelines.

Japanese students are used to working in groups. They have been taught since kindergarten to resolve problems together, so the Shared Inquiry Method is a natural pedagogical ap-

proach for them. The new and exhilarating part is learning to become creative, critical, independent thinkers. What a joy it is to facilitate Shared Inquiry classes! The authors will continue to refine the adaptation of the Shared Inquiry Method to the Japanese English class.

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Literature? Oral English? or Both?

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Some Japanese universities have their foreign teachers of English teaching a variety of courses under the rubric of "English." I myself, over the nearly 14 years I've been in Japan, have been asked to set up my classes as discussions of current newspaper events, video lab with movies, debate and formal speeches, Intercultural communication, readjustment and psychology of culture shock for returnees, American society, drama and English videotaped skits, typing and computer literacy,and even American cooking. But more often Japanese universities offer only two types of English course—the Oral English or Conversation English often the province of the foreign teachers exclusively—and the Literature courses which are often the province of the Japanese nationals.

During my first year however, someone in the Kansai University literature department looked closely at my resume and noticed that I had a Bachelors degree in English Literature under that Masters in TESL. At the job interview I was told that I would be teaching American literature, preferably a novel, even though my degree was in British Literature and my interest in Pre-Raphaelite poetry. My protests that my nationality notwithstanding, I had little knowledge of American literature, went unheeded and so standing before my first university class, on my first day, I had the students open Steinbeck's *Of Mice and Men.*

I was greeted by a rising pitch "eeeeh" by the students as they noticed that the text I had chosen had English on one page, and a complete translation into Japanese on the facing page because "I have just come to Japan, and don't speak Japanese." Sublimely unaware that my students were wondering what they could possibly be expected to do in a course where the book was already translated, I launched into my syllabus in which I envisioned the students doing much of the class presentations themselves as group projects. And then I looked up to notice a room full of blank faces. Through the next few weeks my students helped me learn that although they were indeed English majors in a respected university, some of them had little experience or skill in listening to spoken English. A discussion question certain to elicit several responses in a literature class in the U.S. would be greeted by total silence here. That students taking over the teacher's raised podium was unheard of. And that only two of a class of 40 English Literature majors had any intention of becoming English teachers.

I had a lot to learn about Japanese classroom

styles, but the students after some transitional period of adjustment, came to learn, I believe quite a bit about alternative ways to learn, a lot about *Of Mice and Men*, and not a small amount about themselves and their own potential. They did indeed begin to discuss opinions about the novel (once I had made the adjustment of providing discussion question worksheets as homework the week before). They did indeed begin to raise their hand and offer opinions and ask questions (once I had made the adjustment to making obvious marks in my roll-book when I called on students and tallying up "star contributors" and "should be ashamed" blackboard lists of those who had chosen to sit silent throughout a class. They did indeed stand up at the front in groups and make wonderful presentations including puppet shows of the dialog; costumed role-plays of the characters in action; drawings and even paintings of the scenes; and quiz games (with prizes) over the facts of the story.

By the end of the school year I received very favorable comments about the chance to "teach a page" in these ways, and by the the following January after this class was long over I received more than one New Year's card saying that a student had "changed their mind and decided to be an English teacher" after enjoying my "oral method" of teaching literature.

Whether you teach in schools that bless you with the plum of a literature course, the yoke of an unwanted literature course, or the nonguidance to choose any textbook and teach any type of course your heart desires; I hope some of you will consider the possiblity of choosing to teach literature with an oral method.
Three other important considerations are:

1. Check your resources.
2. Know your students
3. Share the teaching load.

By resources I don't mean only the textbook, but also yourself as teacher. If you cannot spark your own interest over a work, your lack of excitement will multiply itself across the desks before you. Choose a book that is rich in the kind of reading experience you yourself enjoy—one which you would recommend to a friend. Students won't mind doing some extra dictionary thumbing for difficult texts if the excitement is there as in:

> I was sick—sick unto death with that long agony; and when they at length unbound me, and I was permitted to sit, I felt that my senses were leaving me. The sentence—the dread sentence of death—was the last of distinct accentuation which reached my ears. After that the sound of the inquisitorial voices seemed merged into one dreamy indeterminate hum. (Poe)

Choose short stories that can be covered more quickly and some left unfinished if you are uncertain of how much students can handle in a semester. Or choose poetry that are short enough to cover in a single class session if shifting attendance is a problem. Ninety minutes my students spent picturing the walker in "The Road not Taken" and debating if the "sigh" was sad remorse or happy relief in the last stanza:

> I will be telling this with a sigh
> Somewhere ages and ages hence;
> Two roads diverged in a wood, and
> I—
> I took the one less traveled by,
> And that has made all the difference. (Frost)

By knowing your students, I mean not only their major and their level of ability but also their personal interests. The above selection from "The Pit and the Pendulum" might work well with a course in an all-male University, whereas female junior college students of various levels have never failed to respond to the following poem:

> Time does not bring relief; you all have lied
> Who told me time would ease me of my pain!
> I miss him in the weeping of the rain;
> I want him at the shrinking of the tide. (Millay)

Finally , by sharing the teaching load, I mean letting students stand up in front of the class and take over the work and the glory of presenting the lesson. My shyest of students have sometimes hunkered down below the podium and lifted stuffed dolls or pictures on sticks up to enact a role-play, but all have risen to the final applause when their performances were finished and the response to the "group presentation

projects" has been reported almost unanimously positive in anonymous end-of-the-year evaluation questionnaires.

For those of you who have not taught literature discussion before, I offer the following list of types of questions, to expand upon the traditional tasks of translation and grammar.

Ten Types of Questions with Examples Concerning the Literature Above

1. *Content comprehension.* Who are the "you all" in Millay's first line? What "lie" did they tell?
2. *Vocabulary expansion.* Working with contrast of opposites, if "merged" and "indeterminate" are opposite to "distinct" in the last sentence of Poe, what word contrasts with "hum"?
3. *Setting.* What place is most likely the setting for the poem: A desert caravan in Saudi Arabia, downtown Tokyo office building, a small fishing village in Shikoku, or the deck of the Star Trek's Enterprise? Why do you think so?
4. *Characters.* What is the relationship of the speaker of the poem (Millay) and the "him" in lines 2 and 3? What do you guess has become of him?
5. *Cross-cultural.* Would an American or a Japanese be most likely to choose the "less traveled" path as the Autumn hiker did? Why do you think so?
6. *Symbols, metaphors & similes.* What could the path be, if Frost is using it as a symbol and this poem is not about walking?
7. *Personalization.* Have you ever had a time when you felt so sick or upset, that you couldn't hear words distinctly? What was going on?
8. *Values clarification.* Which path would you have chosen at that fork?
9. *Author/intent.* What kind of person do you think Millay herself was?
10. *Creativity.* If you could write a different ending for the sad Millay sonnet, what would happen?

This is only a partial listing of possible types of questions for a discussion of literature. Student presentations and question-and-answer discussions are just some of the activities you could use in your literature course. I leave you with a "creativity question" as a teacher: How can you improve on the suggestions herein to make your own literature classes grow into oral experiences of sharing, discovery, and fun?

Adding 'Magic' to an EFL Reading Program by Using Children's Literature

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Most university students tend to rely heavily on translation in order to 'read' in English. This tendency stems not only from the fact that students are trained to read by means of translating (Bailey, 1991), but also have insufficient motivation to do otherwise due to the complexity of the assigned texts and a lack of interest in the content. In addition, students are not really 'ready to read' because they have poor reading skills and strategies and an inadequate vocabulary. Children who are first encountering English need exposure to the language and development of emergent reading skills if they are to eventually become good readers. A common approach to teaching beginning readers has been to concentrate on teaching the mechanics of reading such as recognizing and naming letters, the decoding of words according to phonic principles, and teaching the rules of spelling (Wells, 1985). However, Adams points out that though decoding skills are important, it is "approaches in which systematic code instruction is included along with meaningful connected reading [that] result in superior reading achievement overall" (1990, p. 12). One source of reading material, largely overlooked until recently, which has the potential of motivating students to read as well as serving as a source of comprehensible language input and thus facilitating language learning is children's literature. Children's books have much to offer all ages of EFL learners (Appelt, 1984; Carr, 1984; Flickinger, 1994; McGuire, 1985; Meek, 1991; Thistlethwaite, 1994).

Motivation has been linked with improving reading skills (Bowen, Madsen and Hilferty, 1985; Grellet, 1981; Krashen, 1985; Meek, 1991; Walker, 1987). Walker points out that "...motivation in reading in a foreign language is even more important since the effort required to make sense of the text is that much greater than when reading in our mother tongue" (1987, p. 46). Also, according to Garner (1987) how much students make use of cognitive and metacognitive strategies depends to a large extent on the degree of their motivation: "Unless a learner wants to accomplish a particular goal, it is unlikely that he or she will expend the time and energy it takes to engage in cognitive and metacognitive strategies" (Garner, 1987, p. 20). Children's literature can motivate our students not only because they may match the interests and experiences of our younger learners or recall childhood memories of our older learners (McGuire, 1985; Thistlethwaite, 1994) but because they have a "magic" that appeals to many readers (Bettleheim & Zelan, Cullinan, 1992a; Cullinan, 1992b; Machura, 1991). It is this magic that appeals to children when they hear a story read, helps the child in her efforts to decode, and provides the pleasure older readers find in children's literature.

Students will try harder when they are interested and receive encouragement (Bettleheim & Zelan, 1982; Meek, 1991) and believe there is a likelihood of success (Smith, 1982). Day (in Yamamoto,1990) says that it is important that

students be given opportunities to read for pleasure but he adds that the books must be easy and interesting. While the 'magic' of children's literature may provide the appeal that will hold the readers' interest, it is the simplicity of the language found in many children's books that helps foreign language learners find success and accomplishment in having read a 'whole book' (Thistlethwaite, 1987) and thereby facilitates language learning. Much of the language is contextualized and the meaning is clarified through the use of pictures which makes children's literature more comprehensible and accessible to EFL learners.

Unlike many of the readings of ESL texts, children's books provide a complete model of discourse. Students new to literacy in their first language or in a second language need to read and hear complete texts. "Many whole-language proponents argue that students with minimal language literacy skills should be reading whole selections of well-written literature not bits and pieces" (Schierloh, 1992, p. 618). There are many excellent selections of children's literature that provide the short, concise, well-developed yet structurally simple texts beginning and intermediate EFL students need (Appelt, 1984; Wells, 1985; Mikulecky, 1990; Beard, 1991; Machura, 1991).

The beautifully illustrated book, *The Mountains of Tibet* by Mordicai Gerstein deals in a very simple, gentle manner with the concept of reincarnation. It tells the story of a man who dies and then has the chance to be reborn in any form he chooses, anywhere in the universe. This book, less than twenty pages long, is a complete yet profound story which may be appreciated in different ways depending on the experience of the reader.

Another feature of many children's books, which is an essential ingredient in the development of literacy, is the narrative form. Narratives can help "reduce the cognitive load" (Beard, 1991, p. 187) with their conventional openings and closings, extreme characterizations, and universal themes—beauty, evil, love, death, war, relationships, or personal challenges. "The emotional impact of literature is the major reason it serves us so well in handing down the magic or reading" (Cullinan, 1992a, p. xv). By utilizing children's literature, teachers can offer their students texts that have good storylines where something exciting, suspenseful, frightening, or funny happens. "If we are to understand the relation of storytelling to literacy, we must see the role and nature of narrative as a means by which human beings, everywhere, represent and structure their world. We not only thrive on stories; we also survive by telling and retelling them, as history, discovery, and invention" (Meek, 1983, p. 103). Since narrative structure is not the same for every culture (Mikulecky, 1990), children's stories may help learners to become familiar with the topic-based nature of the English narrative form. It can also serve the purpose of ordering one's thoughts (Beard, 1991) and organizing comprehension (Mandler and Johnson, in Carrell, 1990) and hence an understanding of the narrative form may be essential for a better grasp of language and culture. The story *Five Minutes' Peace,* by Jill Murphy illustrates the English narrative structure of three parts: at the beginning the mother wants a few minutes to herself and so she seeks the solitude of a bath; gradually all the children find excuses for interrupting her bath and then join her in the tub; at last the mother escapes to the kitchen where she can be alone for exactly 3 minutes and 45 seconds. The book not only tells a simple story but introduces the concept of privacy, the fact that in American culture it is all right to want some time to oneself.

Children's literature gives students the opportunity to read a large quantity of comprehensible input (Krashen, 1988). "Beginning readers of L2 need text that is much the same structurally as that used by beginner readers of L1 — short sentences, repetitious words and phrases, not too many unknowns, and illustrations" (Hughes, 1992, p. 19). Moreover, children's literature provides a discourse in the "sustained, cumulative build up of related episodes" (Meek, 1991, p. 111), how one thing follows and is related to another; and gives students experience with "the sustained organization or written language and its characteristic rhythms and structures" (Wells, 1985, p. 251).

In *Picking Peas for a Penny,* by Angela Shelf Medearis, the author tells a heartwarming African-American story about life on her grandfather's farm during the Depression using the rhyme and rhythm of poetry.

> Now times were hard, and times
> were tough,
> so picking peas for a living was
> plenty good enough.
> 1, 2, 3, 4, 5, and
> 6, 7, 8, 9, 10.
> Now it's time for my story to begin.
> Picking peas for a penny
> plenty of work to be done,
> in a field full of peas
> under the morning sun.

Beard (1991) says that rhyme seems to be related to hearing the phonology of English. Rhyme "can be devoured by the ears as well as the eyes" (Beard, 1991, p. 238). In the book *Pass the Critters, Critters*, by Cheryl Chapman, a young boy is asking different animals to pass him some food. He says, for example, "Pass the cantaloupe, Antelope" or "Pass the honey, Bunny." An interesting feature of this story is that in addition to teaching rhyme, it introduces social skills required at mealtime in America. When we ask someone to pass some food, we usually add the word, 'please.' The text also provides readers with several alternatives to the word 'no' in a fun, entertaining format, "sorry," "forget it," "you must be dreamin'."

In English it is the writer who is charged with making clear, well-organized statements (Hinds, 1987) which means that to read in English one is not required to read and understand every word (Mikulecky, 1990). This contrasts sharply with Japanese where it is the responsibility of the reader to ferret out what the author intended to say, requiring a careful word-by-word reading of a text (ibid.). Good children's books contain examples of clear, well-organized writing and thus are ideal for helping students to overcome their predisposition to read, and translate, every word. Flickinger states that in children's literature "stories are more directly told with fewer digressions and more obvious relationships between characters and actions or between the characters themselves" (1994, p. 5). The story *When I Was Young in the Mountains*, by Cynthia Rylant, is an example of a book in which the relationships between the characters are clearly defined. It is the story of a girl growing up in the Appalachian mountains and it describes in simple detail a way of life and the closeness of a family. The illustrations complement the text perfectly and as one reviewer (*The Advocate*) comments, the book "sings both visually and verbally" (Rylant, 1982, inside cover).

We are able to facilitate language learning by means of children's literature not only because of the qualities it possesses but also the ways in which we use it: by reading stories aloud, by having students read extensively, by allocating class time for sustained silent reading, by providing for shared reading experience, and by developing students' reading skills and strategies.

Since English has become the language of communication, motivating our students to learn to read in English may be the greatest gift we can bestow upon them. Beyond the pragmatic language skills taught in communicative language classes, students need to be able to read in the language in which much of the information of the world Is exchanged, or what Prabhu calls the "knowledge paradigm" (Rost, 1990, p. 5). Children's literature has great potential for being used in the language classroom. By using children's books to teach our students reading, we are not only helping them to develop the skills necessary to learn the "knowledge paradigm," but because children's literature covers such a wide range of topics, issues, and values,

> [it]...offers a permanent link with the cultural legacy of a society and an omnipresent opportunity to contribute to its 'mind-pool.' Most of all, perhaps, it trains individuals to think beyond an immediate context and to consider image as a tool for crafted communication in settings other than their own and into which the possibilities of a second language can be realized. (Beard, 1991, p. 241)

This is not to say that we should be teaching our students to adopt a different set of values but "It is teaching another way of thinking about language, an alternative way of interpreting text, a different consciousness, complete with values and attitudes which are likely to be at odds with the students' own" (Mikulecky, 1990, p. 10). Teaching about values is a part of teaching reading. Through children's literature students can 'experience' new situations, culture, and information while at the same time improving their English skills in a pleasurable way.

> You can go to places you could never go in real life through books ... You also open doors for [students] by sharing the values — honesty, loyalty, courage — conveyed in books. But the most important value, that of reading itself, helps to make us human by allowing us to see the world from inside the skin of another person. (Cullinan, 1992, p.24)

This is indeed 'MAGIC.'

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Reading Activites in the Communicative Classroom

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A Rationale

The emphasis in teaching reading has shifted from a focus on what students learn through reading to the cognitive process of reading and how to teach students to become better readers. Chief among the approaches of better readers are the use of background knowledge, awareness of text structure, and reading strategies (Shih, 1992).

The following lesson outlines how teachers might develop these student reading skills within a communicative lesson for college students at the upper intermediate level. The lesson progresses from a consideration of students' background knowledge to reading on the literal level of reading comprehension, scanning for facts, and details, to reading on the interpretive and expressive levels of reading comprehension for inferences, generalizations, and opinions.

The Text

The best articles often raise the issue of cross-cultural values. Besides finding articles in newspapers and magazines, many suitable pieces have been anthologized. These include Martin Gansberg's famous article "38 Who Saw Murder Didn't Call the Police," about the stabbing of Kitty Genovese in New York City and Roger Caras's "A Bull Terrier Named Mackerel," a comic memoir about the escapades of a neighbourhood dog.

The reading in this lesson is of an authentic text drawn from the weekend edition of *The Atlanta Constitution*, March 9, 1985, "Woman's Suicide Bid With Her Children A Cultural Tragedy." In this case, the text is a feature article of about 2,000 words on Fumiko Kimura, a Japanese woman living in America who took her children and attempted *oyako-shinju*, parent-child suicide after learning that her husband, Itsuroku, had been having an affair.

The Reading Lesson

(a) Pre-reading

The lesson begins with pre-reading activities. The teacher leads the class in a discussion of cross-cultural problems they might have experienced. Additionally, the teacher asks the students to skim the headlines of the text and the captions for the photographs and to make predictions about the content of the article. These predictions are listed on the board for future reference.

Learning to access this background knowledge is an important factor in improving the students' reading comprehension. Studies indicate that students who are non-native speakers of English with good conceptual knowledge of a reading selection will understand and recall the information more easily than other readers (Barnitz, 1986; Carrell, Pharis, and Liberto 1989; Carrell, 1987; Carrell & Eisterhold, 1983, and Swaffer 1988).

(b) Literal Comprehension

This begins once the students have read the text. Questioning by the teacher, and their peers, and subsequent activities lead students from the literal to interpretive and expressive levels of reading comprehension. The students start with answering questions requiring factual recall, and finding the main idea and supporting details in the text. At the interpretive level, readers infer cause and effect relationships, comparisons, and generalizations from the text. At the expressive

level of comprehension, students articulate their feelings and opinions about issues raised by the text.

During their initial reading of the story, the students are asked to use the 5W and 1H strategy for newspaper stories, and narrative texts. They generate questions to answer: What happened? Who was involved in this attempted suicide? When did it happen? Where did it occur? Why did it happen? How was Fumiko rescued?

The strategy is selective, allowing students to look at one aspect of the text instead of trying to comprehend it entirely (Richards, 1983). It helps them set a purpose for their first reading of the text yet is easy enough to remember and apply frequently so that students become accustomed to using it (Shih, 1992).

Then the students are given about five minutes to scan the text to answer their questions. Afterward, students compare their answers to check the effectiveness of their use of the 5W and 1H reading strategy.

(c) Interpretive Level of Comprehension

Key visuals are used for the next reading of the text and for the small group discussions that promote comprehension at the interpretive and expressive levels. Each visual provides a different focus for a discussion of the text and members make notes or fill in charts and tables.

The first group works with an Incident and Explanation grid and group members choose five important events in the article and try to explain the cause of each through re-reading the text and discussing it (see Figure 1). A second group works with a Relationship Web to list the individuals in the story and their principal relationships with the central character, Fumiko Kimura (see Figure 2). A third group is given a Character Profile to check for inferences about Fumiko Kimura's personality (see Figure 3). A fourth group is given another Character Profile and re-reads the story checking for inferential information about the character of her husband, Itsuroku Kimura. The fifth group uses a flow-chart to list the main events in the story (see Figure 4).

The students' oral production is genuinely communicative during this small group activity because it is negotiated, and altered through their interactions with one another (Ellis, 1982). Meanwhile the teacher moves from group to group, encouraging students, and modelling language. This is done through repetition, and expansion of the students' remarks, and by prompting them (Ellis, ibid). In addition, teacher questioning here: How did Fumiko cope with her new culture? Was she a good mother? Why did Itsuroku have an affair? can help develop their critical thinking skills. The groups finish their discussions and complete their visuals.

(d) Expressive Level of Comprehension

Then the teacher forms new groups for an information-gap activity where there is at least one member from each of the five previous groups. Each student now has a unique contribution to make to a new group. After each member has explained his or her visual, then the group chooses one as the basis for a written assignment, a further activity at the expressive level of comprehension. Certain visuals lend themselves to particular kinds of writing: an Incident and Explanation grid to a cause and effect paragraph, a Relationship Web to a descriptive paragraph, a Character Profile to a character sketch, and a Flow Chart to a descriptive paragraph (Mohan, 1986).

Speaking Activities

An alternative at the expressive level might be a class role play or a mini-debate. To set up the first activity, the teacher prepares an envelope with the names of different people who appear in the article on slips of paper. Each student draws a name and then skims the article to find out at least three things about their character. All the names are written on the board for student reference. Afterward, students walk freely around the room trying to guess one another's identities by asking questions such as "Are you male or female? How old are you? What do you think of Fumiko's suicide attempt?"

Mini-debates are informal arguments where students working in groups prepare arguments, in this case about whether or not Fumiko is guilty of murder. After the students have prepared their arguments, the teacher divides the class into two lines sitting opposite one another, and students argue against one another. After a few minutes, the teacher changes partners by rotating the groups: one clock-wise; the other, counter-clock-wise.

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Figures

Figure 1

INCIDENT	EXPLANATION
1.	
2.	
3.	
4.	
5.	

Figure 2

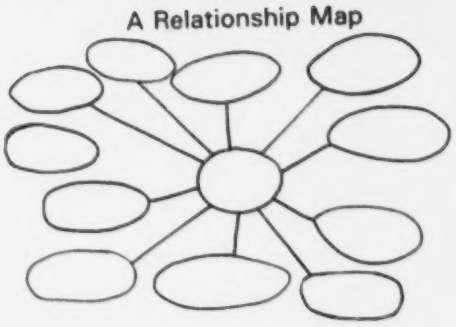
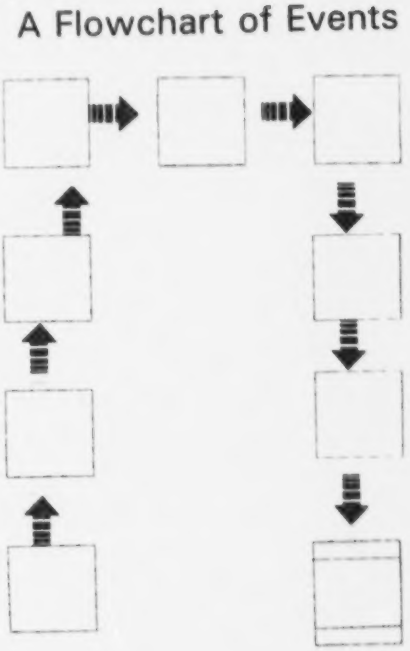


Figure 3

Character Profile:
Fumiko Kimura

Figure 4



Cross-Border Peer Journals in EFL

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In trying to teach cross-cultural awareness to students in an EFL setting, teachers employ a variety of approaches and methods. Communicative activities such as roleplaying and journal writing are often effective in helping students to consider intercultural issues. For many EFL teachers, however, providing students with a final functional test or experience in which to use their newly acquired cross-cultural awareness is difficult. For example, student travel and visits to the classroom by representatives of another culture can be impractical. This paper explores an alternative method of peer journal writing in which students in two different countries are united in a joint learning activity. The use of peer responses in teaching ESL/EFL has become a popular way of instilling in student writers a sense of audience and purpose by engaging them in authentic communication (Raimes, 1983, pp. 8-9), and of exposing them to other points of view (Bell, 1991, p. 65; Devenney, 1989, p. 86; Mangelsdorf, 1992, pp. 278-279). In cross-border peer journal exchanges, the students work on the same material, write journals on the topic of the material, exchange journals with the students in the other country and respond to those students' journals. This method mimics the use of in-class peer journal exchanges, except that each student's partner is in another country since the "classroom" encompasses two countries.

The Japanese-Thai Exchange Project

From June to July, 1995, 16 students in one of my intensive English writing classes participated in a writing exchange with a group of 14 students at Chiang Mai University in Thailand. The students in both countries read the same article about an Japanese ex-soldier who returns to Thailand regularly to give scholarships to needy children. The students then wrote journals focusing on their reaction to the article. Each class sent their journals to the other class. When the teachers received the journals from the other class, they distributed them to their students and had the students write responses to the other students' papers. Each student read and responded to the paper of the student who received theirs in the other country. Finally, after the students received the responses to their journals, they wrote a final journal focusing on their reaction to an article about a proposal by economists to have rich countries pay for preserving forests.

Getting Started

With the goal of arranging a journal writing exchange with a college in another Asian country, I attended a reception for international participants at the 1995 TESOL conference in Long Beach, California. I chose Asia for the exchange because there is currently a strong interest in Japan in promoting better relations with Asian countries and in increasing cross-cultural awareness. I wanted my students to be in the forefront of efforts in this direction. I met teachers interested in doing an exchange from many countries both in Asia and elsewhere. After returning to Japan, I followed up on the contacts and succeeded in setting up the exchange with Chiang Mai University in Thailand.

Important Factors in Arranging The Exchange

Student Type: It was important to me that the exchange partners also be college or university students so that my students could respect them as true peers. I felt that exchanges with children or non-academic learners would have left my students feeling uncomfortable. I also wanted students of a similar level and similar point in

their college studies. Since my partner teacher's class consisted of students in their junior year, I chose one of my sophomore, rather than freshman, classes to participate. As it happened, the students' ages happened to match very closely. In addition, the vast majority, perhaps even all, of the students in both countries were English majors. Finally, in an interesting coincidence, both classes consisted primarily of female students, with only one male student in each class.

School Calendars: Since school calendars vary around the globe, it can often be difficult to find a mutually convenient time to work together when both schools are in session. Our semester began in April, while theirs began in early June. Our semester ended in mid-July. That meant that we only had 5 weeks within which to work. We began planning in May so that we could initiate the exchange as soon as the Thai semester started.

Topics for Discussion: To increase the sense of purpose in the writing task, I tried to select topics that involved Japan and Thailand and that might involve differing points of view. I liked the article about the ex-soldier since it brought up the topic of the conflict between the two Asian countries in World War II in a very non-confrontational manner focusing on the efforts of one man to help other people. The article about who should pay for forest preservation also seemed to be a good one since it highlighted the traditional gap between the views in industrialized countries such as Japan and developing countries such as Thailand concerning solutions to global environmental problems. By selecting topics about issues that students in the two countries could be expected to view from different perspectives, I hoped to maximize the curiosity of the students about each others' opinions.

Transferring the Journals: Considerations in transferring the journals were the time and the expense required. Each teacher mailed the journals together in one envelope by airmail. The letters took about one week to reach their destination. Sending the journals by e-mail would have been quicker and less expensive, but my students had no e-mail access. In our case, the school paid the postage for the students' letters. At Chiang Mai University, however, the students together paid for the postage.

Communication Between Teachers: Facilitating the exchange required much discussion. Before and during the exchange we needed to exchange frequent messages to clarify our goals and discuss the details our plans. E-mail proved to be an important means of communicating. If either of us was slow in sending or reading e-mail messages, however, occasional breakdowns in communication occurred. For example, once students read different articles in the two countries. After I learned that the Thai students had read the article about preserving the forests, rather than one on earthquake preparedness, I had to ask my students to write on the topic of forests as well. In a different case, students were mismatched, so students responded to students in the other country who were not responding to them. We solved this by sharing the letters and having students respond to other students' partners when necessary. Sharing letters solved other problems as well. Since there were more Japanese students than Thai students, some Thai students needed to be matched with two partners. In a few instances, we had no response from a student's partner, a common problem with writing exchanges (Warschauer, 1995, p. 49). Sharing the letters also exposed the students to a broader range of ideas and opinions than would have been possible if they had only read their partner's response.

Explaining the Exercise to Students: The students needed to know what we would be doing and how to begin. I explained that a group of students in Thailand were willing to do a writing exchange with them and that I had chosen a reading about Japan and Thailand to discuss. The students were very interested and I gave them the reading. Since the Thai students had expressed an interest in getting to know the Japanese students a little before they began giving their opinions on article topics, I instructed my students to write a brief self-introduction followed by their reaction to the article. The Thai students did the same.

One issue raised in the article, World War II atrocities in Thailand, was one that made some of my students nervous. Some expressed a collective feeling of guilt about actions taken in World War II. They worried about what the Thai students' reaction to the article and especially to their own responses would be. They voiced concern that in their second language they might not be able to express their ideas clearly and might risk offending the Thai students. To allay their concerns, I told them that the Thai students had not chosen the topic and would probably also prefer a more lighthearted topic. I said that they could find out what the Thai students thought by doing the exchange. I explained that this was a college writing project, rather than a simple pen pal exchange, so I had chosen a more serious topic.

Other students said that they had little or no

knowledge of Japan's actions in Asia during World War II and wanted to know more about the building of the Thai-Burma railway, which was briefly discussed in the article. They asked why it was being built and what specifically it would transport. They also asked who the laborers were and what percentage died constructing it. I told them that I was not a historian, but that I could answer some questions. One student in his mid-sixties in our class was quite knowledgeable about war and explained the Imperial Army's intentions in building the railway.

Acting as a intercultural facilitator: I needed to explain why the other students wrote with the type of handwriting they did. My students were initially concerned that some of the Thai students' handwriting wasn't very good. I explained that outside of Japan, poor handwriting doesn't necessarily indicate a lack of sincerity, and that, indeed, I myself as an American care very little about the quality of a person's handwriting as long as the writing is legible. In addition, I needed to point out that one's first language writing system can have an effect on one's second language handwriting. The Thai script is very different from English script and from English printing. In fact, some of the Thai students' handwriting show pronounced similarity to Thai script.

Being an interpreter: I occasionally needed to explain to my students what a Thai student had written. Since all students were learners of English, there was sometimes some doubt as to whether the student in the other country had used a real word or expression, or had simply made a mistake. I was called on to be both an interpreter and judge of the other students' English.

The Results

The outcome of the project was pleasing to both students and teachers. My students reported having an increased interest in Thai and other Asian cultures, and a new awareness of both their Asian peers' opinions and their own opinions. In addition, they reported learning not only points of view never represented in their own classroom, but also new expressions in English that their classmates never used. The Japanese students also reported surprise at the Thai students' knowledge of Japanese and of Japan. They reported feeling closer to Thailand and formed friendships. In fact, about a quarter of my students have maintained correspondence with their Thai partners and one recently visited Chiang Mai, Thailand after writing to her partner. My students indicated they prefer doing an exchange with another country to an in-class one and want to do more of this type of activity.

From the teaching standpoint, the activity proved very worthwhile. The task was motivating. The teacher in Chiang Mai reported that her students truly enjoyed writing to the Japanese students. Their enthusiasm was matched in our classroom. The students' awareness of audience as they wrote was also very apparent, both from the concern with which they asked me questions about their writing and from the way in which the text of their letters anticipated the opinions of the students in the other country. The use of authentic readings as stimuli provided good sources of language appropriate to the topics. In turn the use of the other students' writing as stimuli provided further authentic material, increasing motivation. The difficulty of the controversial topics also challenged the students to use critical thinking in discussing their views and their suggestions to solve the problems discussed in the articles. Their curiosity and interest in their partners' views led to communicative exchange of ideas. Finally, the students increased their cross-cultural awareness.

Alternatives

Cross-border peer journal exchanges share features with other useful types of writing exchanges. In the ongoing project at Helsinki University of Technology, students in different countries collaborate on research projects communicating by e-mail in English. In this type of exchange, as with the Japanese-Thai exchange, coordinating the project and managing communication between students proved to be important concerns (Vilmi, 1994, pp. 5-11). At Toyama University, students in a course on international relations are exchanging opinions with students at a German university via e-mail about war responsibility and compensation of war victims. As the students did in the Japanese-Thai exchange, students in this project are first studying the issues, then exchanging opinions about them. ("Students to exchange," 1995, p. 2). Finally, at Arizona State University, a journal exchange between different ESL classes at the same university yielded similar results to the Japanese-Thai exchange in terms of high student motivation, positive feedback from students about what they learned, and the formation of new friendships (Dietz, 1995, p. 21).

Conclusion

The Japanese-Thai project was very rewarding. Although carrying out a cross-border peer

journal exchange does require time, effort, and patience, the benefits clearly make it a worthwhile activity. Students are highly motivated by the contact with a peer in another country. By engaging in a communicative exchange, the students' sense of audience and sense of purpose are strengthened. At the same time, the students are given the opportunity to take advantage of the kind of cross-cultural experience, usually found only in ESL settings, that is so valuable in preparing to communicate effectively in international and multicultural situations.

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Motivating Students to Write: Activities from Three Different Classrooms

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The purpose of this paper is to introduce several approaches to the teaching of writing that the authors have experimented with in their individual university/college writing classes. While the activities themselves vary, we share similar ideas about how learners can be motivated to write and the goals that can be reasonably set in Japanese institutions. We have found through experience that students are more motivated to write when they are given opportunities to express their own ideas on a topic, and when they are encouraged to find ways to express those ideas. We see the role of the instructor as a facilitator and resource for students rather than as the dispenser of knowledge about how to write. Our goal is to help students become more fluent, independent writers and to enjoy writing as a means of self-expression.

Our own experience is confirmed by current

trends in the teaching of writing in EFL/ESL classrooms (Silva, 1990). The process approach to writing encourages students to develop their own ideas and explore different ways to express those ideas. However, we want to point out that accuracy and attention to form are also legitimate concerns in writing. We think there is a need for striking a balance between self-exploration and creativity, on the one hand, and teaching the conventions of writing and the expectations of an educated readership, on the other.

Furthermore, the realities of the language classroom in Japan need to be taken into consideration when planning a writing course. Precisely what previous experience with written English have students had before they reach university? According to one recent study (Okada, 1995, p. 4), most Japanese students' experience with English composition has been limited to translation exercises of single sentences. This indicates that many students have had little experience writing anything extensive or original, and they have not been given an opportunity to write for a specific audience in a meaningful way.

In order find a balance between approaches to writing and to take into account students' previous experience, we think that activities work best if they follow the general guidelines outlined below. Activities should:

1. encourage students to write as a means of self-expression on topics of personal interest;
2. encourage students to focus on the content of language first and then on the form; and
3. help develop a sense of audience

Furthermore, some of these activities integrate the other skills areas of speaking and listening as a means to help students explore their ideas and develop a sense of audience.

The following sections will briefly describe three different approaches to the writing instruction used in our classrooms.

Project Writing

The activities described in this section were used in a junior college classroom with English majors. (guidelines for project writing were based on Brown's (1994) idea of intrinsic motivation; people engage in activities for their own sakeand not for extrinsic rewards. The guidelines were:

1. learning should be the integration of the four skills
2. learning should be meaningful and content-based
3. learning should appeal to the interests of students
4. learning should develop autonomy
5. learning should foster cooperative negotiation with other students in the class
6. learning should present a reasonable challenge

To motivate students to participate in projects, the following practical considerations were used in the design of project work.

Oral presentation of work

Written work was presented orally to the class as the culmination of projects. This final stage of the project was felt to have several merits. First, students develop a specific image of the audience; they know for whom they are writing and can focus on how they want to appeal to their audience. Secondly, oral presentation offers a further incentive to communicate effectively.

Group work

Compared with individual work, group work generates more information and helps students evaluate ideas. (Shaw, 1976; Egan, 1973; Bales, 1973). Furthermore, group work promotes social cohesion. Students need to cooperate to achieve both group and individual objectives. In addition, studies done on cooperative learning (Slavin, 1983) indicate the potential for some aspects of this method producing academic success.

Teacher feedback and error correction

The initial stages of each project focused on generating ideas and developing strategies for presenting ideas. Error correction and teacher feedback on organization was left until the final stages of the project. This decision to delay error correction was made from the observation that students were only interested in grammatical accuracy as a means of sharpening their message and adding polish to their oral presentations.

Project Activities

Kamishibai

Each group wrote a scenario to accompany stories read together in class. Students drew pictures to go with the story, similar to the Japanese *kamishibai*. By rewriting stories, students tried to understand the situation and identify with the characters in the story. During their *kamishibai* performances, students were eager to

see how other groups had interpreted the stories.

Research presentation
Students chose topics from lessons studied in class and made a presentation based on their research findings. Students were encouraged to work out their own research methods. Methods students used were gathering interviews, conducting a survey, field trips, and the use of reference material in the library. Actual preparation and writing took four weeks, culminating in oral presentations in class.

Debates
Students were given a crash course in debating techniques during two class periods. Students then spent three weeks researching their topic, writing constructive speeches and preparing argumentation sheets. The instructor reviewed all written work, giving suggestions on content and checking misleading surface errors. After all teams participated in debates, they were given a chance to rewrite their speeches, prepare more data, and counter any refutation they might meet. These debates were conducted a second time with marked improvement.

Student evaluation of projects
Student response to these projects was very positive. Students said they had learned a lot about their topics and had been challenged to explore ways to express their ideas in English. They also found group work helpful and enjoyable. Student comments showed that they had been motivated and gained confidence through project writing and presentation.

Free writing
This section describes activities used to motivate students, first-year economics majors, to write in English with the aim of improving fluency. The instructor emphasized at the beginning that the main purpose of the class was to learn to write to express themselves and to communicate their ideas to others. It is the instructors belief that language is most successfully acquired when it is related to one's inner self. Furthermore, in the opinion of the instructor, writing skills are improved by *writing*, not by studying *about* writing, as is often done in Japan. The activities that worked most successfully were free-style essay writing and secret-friend letter exchanges.

Feedback and error correction
The instructor limited her response to the positive aspects of students' work in order to foster a positive attitude toward writing. Studies (Okada, 1995; Shizuka, 1993) show that peer response to writing, not overt teacher correction of surface errors, leads to an improvement in content and structure, and is more effective in the long run.

The following techniques were used to give students feedback on written work:

1. student-teacher conferences to help students clarify their ideas;
2. sharing student work with the whole class using OHP or handouts;
3. peer response on content;
4. editing with the use of a correction guide.

Activities
1. Free-style essays

To encourage students to write on a variety of topics, the instructor used a textbook of funny and touching true stories that would appeal to college freshman. After reading these, students were given a few titles related to the reading and relevant to their own lives. They then chose one of the titles to use as a theme for their own writing. Another technique was to show a movie with some appeal to young people, such as *Awakenings* or *Rain Man*, as a stimulus or incentive to write Much of this writing was original, personal, and creative.

2. Secret friend letter exchange

This activity was derived from Green and Green's (1993) *Secret Friend Journal*. Two merits of this activity are that, 1) each student has an interested reader other than the teacher, and 2) the teacher's responsibility for responding to a large number of papers each week is lightened. Each student wrote to a partner whose identity was secret, each person using a fictitious name they chose. As Green suggests, secret names "give the activity a game-like air of mystery which is highly motivating" (1993, p. 21). Students were paired either by letting them select a partner whose introductory letter appealed to them or by matching students with similar interests. The teacher's only role was to collect and deliver the letters. Students indicated in their evaluations that this activity gave them a sense of genuine communication.

Student evaluation
Student response to these writing activities emphasizing self-expression was positive. They said that writing their thoughts freely was interesting and novel, and they felt relieved that it was not the typical grammar-centered class. They especially liked the secret friend letter

activity, commenting that it was fun and also gave them confidence in their ability to communicate in English. This activity also seemed to improve fluency measured in terms of the increased number of words as more letters were exchanged.

Dictation

Dictation activities were used with university freshmen economics majors. From past experience, the instructor found it was unreasonable to expect students to write more than a few short sentences on a given topic and these were often marred by surface errors and incorrect use of punctuation and format. The eventual goal for the first semester was to provide students with enough writing practice to write a coherent paragraph on a topic of personal interest.

To build fluency and accuracy, a variety of dictation activities were used regularly over a three month period. The instructor relied on many ideas presented in *Dictation* by Davis and Rinvolucri (1990), making adjustments frequently to fit specific groups.

Objectives of dictation

The use of dictation served two objectives: 1) model-related, and 2) as a writing stimulus. The first objective, modeling, was to reinforce mechanical skills, such as capitalization and punctuation, and to develop accuracy with basic grammatical patterns. The second objective, as a stimulus for writing, was to use the dictated material, at times, to introduce a topic and let students write about the same topic from their own perspective, or to act as a springboard into another related topic.

Dictation as a cooperative effort

To build a spirit of cooperation among students and to give them a more active role, the instructor had students give dictations to the whole class or work in pairs or small groups. At a very early stage in class work the instructor read a short passage at normal speed twice. Students were invited to ask for repetition of any parts of the passage, change in reading speed, or spelling help. Another techniques was to model a passage twice and then ask for volunteers to read it to the class.

Feedback and error correction

Another practical consideration was correction or evaluation of dictations. In the early stages the instructor was interested in developing accuracy, so that corrections went hand in hand with comprehension. When students were satisfied that they had written as much as they could, they shared their work with a partner or group. Then students "dictated" their written work back to the instructor or another student who acted as secretary, and this was recorded on the board. Since errors were taken down as they were read, the next step was to ask students to try to identify and correct errors individually and as a group. Finally, students rewrote their corrected versions. Since corrections were left to the students, it provided a non-threatening way for students to monitor their own work and also saved the instructor valuable time. Short paragraphs written on the board could be used to point out mechanical features, such as paragraph form, as well as points of grammar and organization.

Dictations and work generated from them were done in students' individual notebooks which were used for the duration of the course. These were collected occasionally to make note of improvements and for teacher comments.

Source of dictated material

The instructor limited material used for dictation to something students had read in class or that had been part of a class discussion. The more familiar the vocabulary the more likely students were to recognize what they were hearing and grasp the overall meaning of sentences. To prevent these dictations from becoming rote drills the instructor found that material which was open-ended worked best to stimulate further writing. These might be a description of a problem for which students could suggest several solutions, an incomplete story that students finished on their own, or an opinion about something which students argued for or against.

Instructor evaluation

Dictation provided the instructor with a kind of window on what students could do and what they still found difficult. Students' reaction to dictation was that it was difficult at first, but as they gained more confidence in their listening abilities they found it challenging to respond in writing to ideas presented orally.

Conclusion

While these descriptions have been necessarily brief, we hope they have provided some indication of the variety of activities that are possible in college level writing classes. Choosing activities requires consideration of both teacher goals and student abilities and needs. Through our own experience, however, the most impor-

tant ingredients for the success of these activities are a genuine interest in what students want to say and activities that allow students to take an active role.

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Student Publishing: The Value of Controlled Chaos

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Introduction

Newspapers have a long history of use as learning tools in language classrooms. Information on their possible uses is available from a number of prominent authors. Suggestions from educators include those on using news articles for reading passages, news headlines for discussion topics, and news stories as models for writing (cf. Grundy, 1993), and the use of newspapers to motivate oral production (Ryan, 1995). Numerous texts even suggest the production of a "class newspaper" as a writing project (cf. Ingram and King, 1988). There are, in fact, a myriad of valid and useful ways for the language teacher at Japanese schools to use the news. In addition to "using the news," students can benefit from taking part in the journalistic process. Complete immersion into the production of a class news artifact, either a news letter, newspaper or news magazine, both gives students a reason to use their English skills to communicate and provides a more realistic picture of the hectic pace of most work places.

Consider first, the environment of a news room. Chaotic is a word observers often apply to one. Editors, reporters, copy editors, and production personnel are all working for the same thing—the distribution of the news to the readers. However, the news room seems anything but controlled—phones ring, computer

terminals glow with ever changing stories, editors revise, and reporters and photographers come and go with seeming irregularity. While an observer might despair and wonder how the news ever got out at all, the veteran knows this chaos is a necessary component. There must be the flexibility to work independently or in tandem. The news room is full of areas of overlapping responsibility.

In contrast to the chaos of the news room, the typical Japanese classroom is generally a controlled environment. This is reflected in the characteristic of Japanese learners not to ask questions "even when encouraged" (Doyle, 1994, p. 15). At the high school level, until recently students have had little chance to use English for any "real" purpose, with texts and courses of study, even under the implementation of the new Oral Curriculum, determined by the Ministry of Education (Gould, Madeley, & Carter, 1993; Carter, Gould, & Madeley, 1993; Gould, Carter, & Madeley, 1994). Unfortunately, some suggest that "the new curriculum is unlikely to be implemented as conceived, no matter how beneficial to the Japanese learner" (Knight, 1995, p. 21). At the college level, the teacher generally determines the text, the method of study, the topics for discussion, the types of out of class work necessary. Teachers make a multitude of decisions that control the classroom environment—from seating to testing.

Students do, however, need to realize that independent action is the norm, rather than the exception, in the work world. With little freedom of independent action given to Japanese students in the typical classroom situation but the need to introduce students to a more independent methods of study to prepare them for the chaos of the work, production of a news artifact, whether it is a newspaper or news magazine, provides a compromise between control and chaos.

A Framework for Controlling Chaos

Determining Resources

Once the educator has decided that their students would benefit from the process of news production, they need to determine if the resources are available for the task to be successful. In addition to access to computers, printers and software, some type of press (either copiers or mimeographs), and access to a supply of paper is needed. This last point ascertains the number of issues, the size of each issue, and the possible press run. After determining the availability of the physical resources, the instructor must assess the student resources: their writing ability and level of English, their familiarity with news language, their interest and willingness, and their available time.

An additional resource that is not as readily identifiable is the students' and instructor's familiarity with the events occurring on and near campus. Early in the course, it is necessary to emphasize that students should report on what they know better than anyone else. By keeping the focus on the campus or on community events of interest to students , the news is fresh and informative, and the publication avoids any possible copyright infringement possible is students "revise" what was in another publication.

Setting up the Class: Organization & Preparation

Preparation is the key to survival. The news room requires reporters, proofreaders, editors, and production personnel. All students will need to take each role during the course of production, so it is essential that students understand what each job requires (Appendix 1) in order to clearly understand the duties they will undertake during the year-long process. All students will write for each issue, but dividing the jobs into manageable units allows teachers to work with small groups of students at each stage and for the students to assume greater control. One way to ensure that all students take part in each is to set up a production schedule (Appendix 2), with a different group of students as "editors" for each issue. Of course, as each news classroom functions differently, yearly adjustments may be necessary.

Reporters

Introducing students to the skills needed to prepare for an interview, conduct it, and turn the interview into a finished piece of writing, is the first step in turning second language writers into student reporters. As all students benefit from models, several should be provided.

One rule instructors might consider implementing is that a reporter must interview someone for every story. Again, this helps keep the news focused on what students know about or can talk to someone about. Appendices 3 and 4 include a model interview procedure and a sample of an interview turned into a story.

Preparation of possible news assignments, especially at the beginning of the year, can also help student reporters learn how to identify stories ideas. One of the common complaints of beginning reporters is "I don't know what to

write about." Preparation of detailed assignments (Appendix 5) can both give a story and encourage them to determine their own story idea.

Proofreaders

The proofreading should be done first by the reporter, and then by an appointed proofreader. As with reporting, each student needs to take part in this. Appendix 6 gives a sample checklist for proofreaders to follow. Additional exercises that the instructor might develop include editing practices using a student story, exercises in headline writing, and work on grammatical forms common is news writing.

Editors

The editors are in charge of all aspects of their issue. Primarily, they need to be willing to exercise their authority for the issue, pushing reluctant writers to keep the production schedule, ensuring that stories have been proofread and headlines written, and deciding what other people need to be doing. For the editors, a primary need is a list of which reporter is writing which article. This can be done either with a sign up sheet or a story and page planner for the issue (Appendix 7). In any case, the instructor is there to back-up the editors. They will need to make the decision. If desired, they can even assign grades to other students based on participation during the issue.

Depending on the class organization, the editors may also be responsible for layout of their issue. In any case, those students doing the issue layout can benefit from first doing the layout on paper. If the class is using commercially available desk-top publishing, the articles can be printed out in the column format to make the layout easier and simpler. Graphic elements, captions and headlines can then be sized in. This allows each group to learn some of the basics of layout without having to worry about an unfamiliar computer program. The instructor can then assist them with the computer version and final printing.

Production Personnel

Although this task seems simple, unless the institution has a full-time print shop, students will need to reproduce, fold, collate, and distribute the news—the job of the production staff.

The Instructor

The primary duty of the instructor, once the basics of news writing and production are understood, is to help each group of editors, especially with layout and computer use, and provide language and computer support to writers. In addition, the instructor may find themselves in the position of providing story ideas to writers and editors, especially early in the course. However, once students become used to the idea of looking for stories, this should not be necessary. The instructor can be viewed as the managing editor, responsible for the overall operation, and let the issue editors take control of the student writers in regards to deadlines. In other words, they might "push" the editors to get the issue done, but the editors should undertake the task of getting recalcitrant writers to turn in their stories.

Other

Visual elements add variety to a publication. An instant camera, such as Polaroid, with black and white film provides the most useful photographic tool. Film can then be preserved and special development is not required. The camera can be "checked out" by reporters, or editors can request a specific picture to go with a story and send out another student to get it. Pictures that are not taken by students should, in principle, be avoided to prevent copyright violation. Student art and computer graphics should be encouraged. Non-copyrighted materials can be used freely.

Problems and Solutions

The classroom as news room is not without problems. Some can be solved. Others must simply be accepted. Briefly, the common problems and solutions we have come up with are:

1) Failure to meet deadlines —Make timeliness part of the grade; confront reporters; publish the issue without the story (if there is enough material available).
2) Incorrect story pattern —Remind writers of journalistic style; send the story back to the proofreaders or writers.
3) Poor grammar —Return to proofreaders; relax, no one expects the student newspaper to be perfect.
4) Weak headline —Return to proofreaders for new headline.
5) Computer problems — Provide more training, especially early in the course; assist students with inputting; provide step-by-step instructions (in English and Japanese) for use with the software programs available.
6) Odd layout —Have students examine the layout of other publications of a similar paper size to determine which elements

and layout styles "look good" and which should be avoided.

7) The issue isn't ready — Relax, these things happen; reschedule the publication date, remind editors their grade depends on the issues publication (they'll remind reporters).

These problems have occurred every year. Other difficulties will arise, but as long as the instructor maintains an accepting attitude all will be well. In other words, don't panic.

Finally, a note about what a news class will not do. Primarily, it will not force students to speak English to each other, although they should be encouraged to do so. It will not help them learn how to write academic papers, although it should help them become better proofreaders of their own writing. It will not be an easy class with minimal work for the instructor, but it will be satisfying for all involved when the product appears.

Conclusion: Living with Chaos

One of the hardest things for the instructor may be living with the chaos. The resulting confusion is, at first, daunting. However, if the instructor relaxes, allows the students to experience the joys and the pitfalls of writing and publishing, the results will be positive. By immersing students into the production of a class news artifact, students can use their English to communicate and receive a more realistic picture of the hectic pace of the real world.

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Appendix 1: News Production Jobs

Areas and Duties

Editors

You are responsible for your issue.

You must decide on the number of pages.

You must decide on the types of articles which are needed.

You must assign each reporter a story if they don't have an idea for one.

You must decide on the deadlines.

You must report to the teacher any student who misses a deadline.

You must write headlines for all the articles.

You must be responsible for any last minute changes.

Reporters

You must write articles.

You must suggest at least two headlines for each article.

You must type your articles into the computer.

You must prepare a selection of visual elements and put them into the computer.

Proofreaders

You must check the spelling.

You must check the grammar.

You must make sure there are headlines. You might have to write them.

Layout People

You must decide which article goes on each page.

You must decide the size of the headlines.

You must decide on the headline for each article.

You must whether to include any visuals with the article.

You must write a caption for each visual.

Production People

You must determine how many copies are needed.

You must make the needed number of copies.

You must collate and fold the copies.

You must distribute the copies.

Appendix 2: Sample Production Schedule

Appendix 2: Sample Production Schedule

Octopus Publishing Schedule 1995-96

	Issue #1	Issue #2	Issue #3	Issue #4	Issue #5
Editor	Nakamori	Kunieda	Fujisawa	Ueno	Kuwada
Assistant Editors	Kurata Takeda Tanaka	Yokoi Minatodani Namba Tsutumi	Maki Aoki Numata Kobashiri	Iwai Mori Kadokawa Uno	Ayai Nagaoka Hanatani Yamashita
On Newsstands	July 12	October 19	November 22	December 13	January 24
Production	July 10	October 13-14	November 16-17	December 7-8	January 18-19
Final Computer Print-out	July 5	October 12	November 15	December 6	January 17
Layout	June 7 - July 5	October 5-12	November 8-15	November 29 - December 6	January 10-17
Editing and Checking	June 7 - July 5	End of September	End of October	Middle of November	Middle of December
Writing	June	Middle of September	Middle of October	Beginning of November	Beginning of December

Appendix 3: Model Interview Procedure

Interview to stories

Get a partner. You are going to interview another Seminar II member and write a story about her. There are several steps in the process of interviewing a person and writing a story (of course, I want you to do it in English).

1. Decide what you know already about the person.
   You know she is an OJJC student, in the Newspaper Seminar. You know what she studied in the first year at OJJC. You know what her general background is (lives in Japan, is about 20 years old, likes English).
   You do not need to ask very much about these things in an interview. You should know them before you do the interview.

2. Decide what you do not know.
   These are things you are interested in learning about the person.
   Write out the questions you might want to ask on a piece of paper.

3. Conduct the Interview
   During the interview, don't rely on your questions all the time. You made the questions to give you something to BEGIN the interview. You want to continue it to find out interesting things because that's what people want to read.

4. Make sure you ask at least 5 questions not on your question list.

5. Writing up the interview.
   Decide what your readers (other students) are interested in knowing.
   These are things that other people might want to read about the person. In other words, what makes this person different or interesting. What are the unusual things about her.

6. The most interesting thing should be first.
   Don't write your story by just copying your questions and her answers. Make it into a story that DESCRIBES and ILLUSTRATES what she is like.

7. Type your interview and turn it in next class.
   Your article should be double-spaced (not triple). Use Macwrite II in the computer lab to write your story.

Possible interview questions: (These are only examples).

What is the most interesting thing you have ever done? Why did you do it? What happened? Could you describe it?

Have you ever been in a dangerous situation? When? Where? What happened?

Which class did you find the most difficult during your first year at OJJC? Why? Who was the teacher? What made the class difficult?

What changes are you planning to make to your life during the next year? Why?

What did you do during spring vacation? What was the most interesting point? What did you learn? Would you do it again?

Appendix 4: Basic Information for Student Writers

Information for Student Writers

What makes a story interesting?
What makes a story informative?

It gives information.
It tells readers something new.
It talks about an event that has happened or will happen.
It quotes people directly and indirectly.
It has several people quoted (by name).
It gives more than one point of view.

Stories should put the newest, most important, or most unique thing first.

Lacrosse team defeats Konan University 4-3

Students report little success in job hunts.

Wilmina Children's Hospital opens in Bangladesh.

Then, the story should follow with a quote or another piece of important information.

The Lacrosse team captain, Eriko Kitamura, said "It was a good game. We are very happy to beat a four year school."

Interviews with students indicate that only 45 percent have obtained job offers. The career guidance said that last year nearly 70 percent had jobs at this time .

OJJC students raised nearly ¥40 million through donations and corporate sponsorships in the last six years to fund the hospital.

The story continues with a mix of quotes, additional new information and important background information.

The Lacrosse team has won three games this season. "We want to win enough to move to the next division," team member Azusa Terada said.

"Job hunting is really hard," said one student who has not found a job. "None of my friends have job offers.

The OJJC Student Association began the campaign to build the hospital in Chandalar, Bangladesh, after a doctor visited the school.

The story continues until all the information is given. The length of the story is determined by two things:

The size of the space it needs to fill in the newspaper.

The importance of the story to readers.

If the story is too long, the editors can "cut from the bottom." That means they can cut the least important information. This is the main reason the important things come first.

Appendix 5: Story Assignment Example

Assignment: Art Galleries in Shinsaibashi

Go to Shinsaibashi in Osaka. Visit 5 or 6 art galleries in that area. You can find galleries by looking around in the area. You can also get information about the location of galleries from various magazines, such as *Pia*. At each gallery, talk to the person in charge and ask about:

1. The type of art work they usually handle and the type of shows they usually stage,
2. The number of shows each year and how long each show lasts,
3. Future shows which they have planned,
4. The type of customers who visit,
5. The range of prices of the art work for sale,
6. The general condition of the art market in Osaka, etc.

Your article should introduce the galleries and give an overall perspective of art in Shinsaibashi. It should discuss future shows. Be sure to include quotes in your writing. It should also include a small map of the are and information on transportation.

Length: 300+ words
Visual elements: map, photos? (Ask the galleries if you can use or take a photo of the art.)

Appendix 6: Proofreading Checklist

Article Editing Checklist

Author(s): _____
_____
_____

Contents		
Okay?	Item	Checker's Name(s)
	Is the article interesting?	1 2
	Does it give important information?	1 2
	Is it organized clearly, with the most important part first?	1 2
	Are you sure that the information in it is correct?	1 2
	Is the headline appropriate?	1 2

Mechanics			
Done?	Item	Checker's Name(s)	
	Spelling checked?	1	2
	Grammar checked?	1	2
	Punctuation checked?	1	2
	Organization checked?	1	2

Other		
Done?	Item	Checker's Name(s)
	Are there any visuals (photographs or art)? Are they appropriate	1 2
	Do the visuals have captions?	1 2

Appendix 7: Sample Story Board and Page Planner

Story Board for Issue # ____ Page __/__

General Topic	Tentative headline	Author(s)	Length	Graphics (Size & Type)

Page Planner for Issue # ____ Page __/__

Page	Page	Page
Page	**Page**	**Page**

Oral History: A New Look at an Old Subject

Barbara Valentine Dunkley
Nanzan Junior College

When you ask students what their favourite subjects are, history is rarely among them. They find it dry and uninteresting. This article contends that history plays a significant role in students' lives and can contribute to language learning. Through conducting interviews with participants of their own choosing, students gain insights into the life experiences of those who have lived through some of the tumultuous events of this century. Students then use the information they have gathered to create reports and speeches to be presented to the whole class. Many students have said that doing these interviews was their first opportunity to discuss issues of recent history with those who have first-hand knowledge of them. Oral history projects are an excellent way for students to learn more about the people who are important in their lives—people whose contributions to society, for one reason or another, have gone largely ignored.

Students see history as boring — just memorising names, dates and places in order to pass exams. Oral history has a very different perspective. For the purposes of this paper, oral history is defined as the recording of people's experiences of past events through story-telling. There are several distinct advantages to this approach. First of all, the participants are alive and can speak for themselves. Historians can obtain first-hand accounts of people's feelings about and attitudes towards various events and there is an opportunity to ask follow-up questions.

In the Classroom

I tried the following project with the students I teach at various women's colleges and universities. I chose to use this project to highlight some of the unrecognised accomplishments of women in the last century. Teachers could easily adapt this project to shed light on any group whose achievements, for one reason or another, have been largely ignored by historians.

Introduction to Students

I introduce the project to my students by telling them to write on the board the name of a famous person in history, either from Japan or somewhere else in the world. Typically, the names which appear are about seventy percent male. I then tell them that thirty percent of these people are the same and that seventy percent are different. After about five minutes of introspection, someone will notice that few of the prominent historical figures mentioned are women. This demonstration clearly shows the necessity of giving more attention to the contributions of women in history. It also illustrates the fact that deciding whose contributions are important enough to be recorded is a subjective decision on the part of the historian.

Most students will be unfamiliar with the concept of oral history. A good way to demonstrate what this method of research is about is for the teacher to give an example of a story that left a strong impression which he or she heard from an older relative. A story set in the context of an historical event would be most relevant.

Organizing the Project

To get started on the project, I first instruct my students to conduct interviews individually with five women of interest to them. I tell them that two of these women must be older than fifty years old in order to gain a wider perspective on events in recently recorded history. I instruct students to get into groups and brainstorm for questions to ask their own five participants. Questions should concern general themes and should allow each participant to speak about her experiences at length. A typical questions would be, "What was the happiest and the saddest experience of your life so far?" In order not to interrupt the flow of the conversation with note-taking, I recommend that students tape record their interviews.

After they have conducted all five interviews, students meet again in their groups and relate which stories they found most compelling. Questions which come up in the group discussions are a good indication of what information may be lacking. Therefore, some students may need to visit their chosen participants again for follow-up questions. Through these discussions and the reactions they evoke from their peers, students will eventually be able to choose one woman from the five they each interviewed. This person will become the subject of the next phase of the project - the typed report and the oral presentation.

The Typed Report

I require my students to write a three-page, typed report about the subject of their most interesting interview. Most of them have never written such a long report and do not yet know how to type. They usually require some guidance about how to organise the content of their paper. The teacher may need to give instruction on how to write an outline. If it is helpful, it is a good idea for the teacher to use his or her own story about a relative to write an example outline. Students generally report that they found typing the most difficult part of the project. Yet, many say that they would not otherwise have learned how to type and that, in retrospect, it was a good experience for them.

The Oral Presentation

Next, using the outline and the typed report as a avid, students write a two to three minute speech to deliver to the class. They may need instruction in public speaking regarding posture, eye contact, use of gestures and use of index cards. I usually advise students to practice in front of a mirror and to tape record themselves to check for timing and volume.

Extension Exercise

If time permits, students might enjoy making a wall calendar based on the content of their typed reports and speeches which they can enjoy for a whole year. They already will have shortened their original reports in order to prepare for their oral presentations. They could further condense the text to fit into a five to six paragraph space with room for a photograph of their interviewee.

Typically, a wall calendar has an upper page occupied by a picture and the lower page lists the days of the month. Students could divide the upper page in half and insert two summaries of interviews with photos per month. This would allow up to twenty-four students to display their work during the course of the year. If finances are available for production, these calendars could be sold at the school festival in the autumn.

Point fo Consider

This oral history project could be adapted to highlight the achievements of many unrecognised groups such as native peoples, industrial workers, the disabled or ethnic minorities of a particular culture. The project takes a great deal of time to complete. As it takes at least one full term to complete, I would recommend that it be undertaken at the beginning of the academic year in April. If it is done in this way, there will be sufficient time for students and teachers to give feedback after the summer vacation. This would also allow for enough time to do an extension activity such as the calendar or a bound collection of the students' reports.

It is inevitable that many students will write about participants' experiences of the Second World War. This project is extremely worthwhile if it provides students with an opportunity to discuss issues which are usually not talked about openly. In fact, many students informed me that they had never had the chance to discuss the war with anyone before.

One note of caution I would raise is that many students tend to see Japan and Japanese people solely as victims in World War 11. While this is true in some respects, it is not in others. If their projects involve wartime experiences, students need to be made aware of the necessity of asking questions about the experiences of non-Japanese as well in order to gain a more complete understanding of what actually took place during the war years. While this could be an uncomfortable experience for them, in the end it

will provide students with a better understanding of the complexities of present-day relations between Japan and its neighbours in the world.

Conclusion

A project of this kind requires a great deal of planning and organisation. It is important to set clear due dates as far in advance as possible. Many students will experience anxiety, as most have never undertaken such an assignment before. The opportunity to consult with fellow group members will alleviate many of their concerns. When the project is seen through to the end, I believe all will agree that it was a satisfying and worthwhile endeavour. Above all, it is hoped that students will gain new insights into how history is recorded and its relevance to their own lives.

Invent Your Own Soap Opera

Julia Dudas
Teacher Trainer

Andrew Wright
British Council

Invent Your Own Soap Opera

> 'Students have studied those exact same grammar points until they are coming out of their ears. However, while they may be coming out of their ears, they are not coming out of their mouths.' (Gilmore, 1995, pp. 38-39)

> 'One of the reasons for the lack of [the students'] interest is the fact that the characters (in the text book) are anonymous, and the relationships undefined.' (Ur, 1988, p.39)

Why Use a Soap Opera?

A continuously running, class-created community of fictional characters living in a fictional community offers a number of important benefits to the language classroom:

1) The characters, situations and community are created by the students and this gives enormous interest to many students. This applies to such an extent that students will often do extra work on their inventions and actually want to find the necessary language.
2) Things can be said about fictional characters which cannot be said about students in the class...or any real people...in case they are offended, hurt, embarrassed, etc.
3) This invented community can be a holistic experience in which all the normal needs for language are to be found, including: listening, speaking, reading and writing, in the form of: conversation, debate, story telling, writing shopping lists, letters, newspaper articles, radio and television programmes, etc.
4) What happens in the community can develop as the students' proficiency in the language develops, and, indeed, make use of the language being used in the more formal text book mode.
5) Class-created soap opera can be used occasionally or complement the course book on a regular basis, or become the main vehicle of learning. It can be used at any level, for general English or for

English for Special Purposes, for children or for adults!

What Sort of Soap opera do you Mean?

The students should choose what sort of community they would like to invent and to live with. Below are some ways that teachers and students have developed imaginary communities. Notice that there are two basic roles for the students:

Role 1: The students write and act out soap opera scripts.
Role 2: The students act spontaneously as soap characters in particular situations which are not scripted and recorded.

Mario Agnelli (Italy)

My students have invented a number of characters. They are caricatures really and the students invent the most extraordinary situations for them. I never let the class spend more than a few minutes on them but it is very useful for giving intense practice in certain grammatical points, for example, if...would clauses. They don't make plays but just act as if they were their soap characters, for example, "If I won a million pounds I would buy a helicopter and go to differenct countries and collect grasshoppers."

Klaus Lutz (Austria)

I wanted to find a way of giving variety to my teaching and increasing the chance of involving students who might not be giving their best. I was also looking for a way of getting my pupils to talk regularly. I proposed the idea of a soap opera to them; they invented the characters they wanted to use and then we agreed that we would have a lesson every three or four weeks in which every "family" prepared and presented a role play or rather a sketch.

They first of all formed groups of between three to five and formed families inventing a profile of each member. They made a poster to present their family. The class then agreed on ten situations they wanted to present during the year and these were taken by each group as it became their turn to perform. We spent one lesson a month on the soap opera. We agreed on what each episode would be and it worked out very well during the year.

Pat Glen (Britain)

Pat Glen worked with a primary school class in Britain. The idea of a soap opera grew from the need felt by both teacher and children to give a full context to their general school work. Mr Toggs, the central character, and his work as a tailor became the basis for all the children's work across the curriculum. There was no performance for others involved. The children began with a study of clothes then moved on to the idea of a tailor's shop to display the clothes. Having done that they felt the need for a shop keeper and Mr Toggs came into being. The children then wanted him to have a family and a house and later he had a birthday, and then an illness. He sold up the shop and went on a cruise. (The teacher persuaded her friends to send postcards from distant countries to the children from Mr Toggs!) Two years later the children could remember their experience of their work very clearly. It was not only a vital and enjoyable experience but a memorable one as well.

Norman Schamroth (Britain)

He described in an article how he organised a Rolling Drama in which the story was started in one school and continued in another before being passed on to another. The children were involved in creating a context, creating a story through still and moving images, using sound, silence, light and darkness and providing a focus for exploration, enquiry and reflexion. This work was with mother tongue classes.

Julia Dudas (Hungary)

I have made use of student invented communities (soap opera) with a whole range of students from young teenage students to groups of bankers learning English for special purposes. I have always used soap opera as an adjunct to my teaching based on the text book. It is wonderful to see how the students become their soap opera's characters! Sometimes I get them to write and perform episodes and at other times I just get them to behave and talk as if they were their characters.

Some classes invent communities which are rather realistic and other classes invent communities which are absolutely fantastic. It doesn't matter as long as it is interesting to them and involves a lot of real language use.

Sheila Margaret Ward (Portugal)

Recommends that students with two years of English should be able to write and perform simple plays and believes that a soap opera is a good way of putting her students in the situation where they need language.

A teacher in the German airforce

The best thing I ever learned from you was the idea of soap opera! Now it is a key part of

my teaching of the pilots and navigators; they love it and invent the most outrageous tales. It is a great relief for them to live out these alternative lives!

How to start the Soap Opera

There are many ways of launching a soap opera and some of the teachers in the quotations above have indicated this variety. Here is one activity we have used with success. The text is based on an activity in our forthcoming book for Longman, which will probably be called, *Soap!*. (Dudas & Wright, 1996)

Inventing Individuals

This activity is a good way of launching a soap opera community with students at any level of proficiency. The product: a text and picture profile will be used in many of the activities of the class soap opera.

Preparation

1) An A4 sheet of white paper for each student.

Procedure

1) Classwork. Tell the students to fold the A4 paper to A5 and to draw a face onto the right hand half of the A4 paper. The face should be a characterful face with a special shape, for example, squarish, or triangular or very round and the features should be special, for example, a very big or a very little nose, big or little eyes, big or little eyebrows, etc. They should consider including: glasses, a scar, earrings, long hair, etc.

2) Classwork. Ask the students to suggest at least 5 questions they know in English to ask people about themselves. Write these on the board.

For example at a beginner level:
What's your first name?
How old are you?
How much do you weigh?
What's your hobby?
Have you got a pet?

At a higher level the students might include:
What are your main aims in life?
What are your main strengths?
What are the characteristics of a good friend, for you?

3) Individual. Tell the students to write these questions on the left hand side of the A4 paper. They should leave spaces between each question so that they can add the answers. Suggest that the students add up to 5 more questions if there is enough space on their paper.

4) Individual. Tell the students to invent answers to their questions about their character. Explain that the character they invent will take part in many stories and dramas during the next months and they should find interesting answers to the questions. Stress that they might like to make some of their answers to the answers eccentric, unusual, crazy in order to make the profile interesting and amusing, particularly emphasise the idea of unusual hobbies and habits.
The answers should be written in the space left between the questions.

5) Pairwork. The students should now stand up and walk about in order to meet other characters. The students must now behave as the characters and hold the face in front of them and towards the people they meet.
They must use the questions (on the side of paper now facing them) in order to talk to the other soap characters. They should ask for and give information to at least 3 other characters. If the students are staying with the same character for too long then you might like to ring a bell etc. in order to make them change. They should try to remember the funniest, craziest, nicest, and most horrible characters they meet.

6) Pairwork. Once the students have met two or three other people ask them to point to the other people they have met and to tell their new partner who the people are and what interesting information they can remember about them.

7) Individual. The students must now do a final draft of their picture and a final draft of the information about their character. These final picture text profiles should be mounted on card and kept in clear plastic envelopes or covered with clear, self- adhesive plastic. They will be used many times in future activities. If you intend covering them with self- adhesive plastic then wait until the families have been established so that the family name can be added. We suggest that you keep them in a class soap journal folder.

What Other Activities Might There be?

- The community can suffer a disaster: characters describe where they were and what they were doing at the time of the disaster and then what happened to them.
- Characters can plan and go on holiday and write postcards to other characters.
- Characters can look for jobs, apply for them and have interviews.
- The community can have a party: plan the party, send out invitations, design posters, have the party with real drinks and snacks, have the games and have incidents which must be sorted out, etc.

Do the Activities Have to be Long?

Whatever length the activities are they must offer you and the students as much useful, meaningful and memorable language practice as any other form of work in the classroom.

The activities above take at least one lesson. But it is important to appreciate that, having invented your community it can be turned to at any moment without preparation and without taking very much time. Here are some examples of how grammar can be practised:

Present simple and present continuous

Each student chooses a picture/text profile of a soap character, studies it and tries to become that character.

Each student then decides what his or her character is doing at that moment. Ask the class: What does Charlie Carrot do most days? (The students try to remember the sort of things that Charlie does and call them out. Charlie confirms or not) What is he doing at this moment, do you think? (The students try to guess. Charlie confirms or rejects and finally reveals if necessary).

Past tenses

Each student chooses a picture/text profile of a soap character, studies it and tries to become that character. Have a display of a wide variety of pictures on a table (magazine pictures and picture postcards of people, places, sports, news etc.). Tell the students to: take a picture and talk to the class about what it reminds you (as your soap character) of, either good or bad feelings.

Billy Brickhead (with a picture of a parrot)

> I used to have a parrot like this one, called Polly. She was very intelligent, she could speak a few English words and sing my favourite song. We were good friends. One day she disappeared. I was very depressed, I cried all day thinking that perhaps she was dead. However, 4 months later Polly, my lovely parrot came back to me. I was very happy. But to my greatest shock Polly could no longer speak or sing, she could only bark very loudly. And it is still a mystery what happened to her during those 4 months!

Past tense forms for describing the previous weekend

"I can never get my students to talk about their last weekend but they will talk about their soap opera characters' last weekends for hours!" (One teacher told us!) What did Sally Spooky do last weekend?

> On Saturday she got up at 4 a.m. and went to the local field to fly her two kites for 4 hours. Then she went to the Local Archives to continue her intensive research on ghosts and phantoms of the community from 1666 up to our present time for her forthcoming book. She spent the whole weekend in the Archives.

Style and Register

The students working in pairs write at least three variations of dialogue reflecting what three different pairs of soap characters might say in a similar situation. They must act out the three dialogues for the class/another group afterwards.

Examples of situations might be:

- -eating in a restaurant and then being unable to pay
- - in a car which has broken down in the country near a cemetary at midnight
- - one of you is accused by a train ticket collector of deliberately not buying a ticket
- - you both find a large sum of money in your cellar

Conclusion

Invent a soap opera community with your students and choose situations which will help them to practice the language they have been learning in the text book in new ways...so that it comes out of their mouths and not just their ears!

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Metric Conversion: Acquiring English Rhythm

Margaret Sharkey & Eiko Ushida
Kansai Gaidai

Introduction

The rhythmic structure of English varies greatly from that of Japanese, making it difficult for our students to both understand and be understood. It is essential, therefore, that rhythm activities be brought into the classroom in order to improve their perception and intelligibility.

English Rhythm

Metrical stress theory [MST], first developed by Liberman (1975) and Prince (Liberman and Prince, 1977), is the branch of generative phonology which focuses on stress patterns and the rhythm they create in different languages. It provides a clear picture of rhythmic structure in English and an understanding of the significant role rhythm plays in the speech stream. To illustrate rhythmic structure, MST uses metrical grids composed of two axes. The vertical axis indicates different levels of stress. The horizontal axis corresponds to the number of syllables (and silent pauses) in the utterance. The rhythmic pattern appears as the syllables alternate between stronger and weaker levels of stress. Figure 1 (all figures are at the end of this article), for example, shows how the rhythm of a nursery rhyme is created as syllables with similar degrees of stress (or number of Xs) are recited at relatively equal intervals. This rhythm, which appears at different levels, can be easily recognized by tapping while reciting. First, do so only where there are four Xs. Then tap where there are either three or four Xs. (As lower and lower levels of stress are included, the tempo may slow down.)

Rhythm is also present, though to a lesser degree, in prose and conversation. Figure 2 contains a transcript based on a conversation from a radio talk show. This conversation is also rhythmic, the difference being that, unlike the nursery rhyme, it does not maintain the same rhythm across the entire text. Instead, portions of the conversation, including turn-taking between the two speakers, follow rhythmic patterns.

In addition to giving us a clear picture of rhythmic structure, MST also shows us the importance of rhythm in the speech stream. In English, rhythm affects many features including phoneme choice, morphology, the alignment of intonation tunes and the placement of stress (Figure 3). Hayes (1995) summarizes, "In stress languages, every utterance has a rhythmic structure which serves as an organizing framework for that utterance's phonological and phonetic representation" (p. 8).

Because it is stress which creates rhythmic structure in English, it is important that we understand how this stress operates. Because English is a stress-timed language, the time interval between stressed syllables is considered by NSs to be relatively similar. Because English stress is contrastive in nature, these strongly stressed syllables, which maintain the rhythm, tend to be followed by weakly stressed syllables, creating a pattern of alternation. Stress in English can be recognized by a combination of features, namely, variations in frequency, duration and amplitude.

Japanese Rhythm

Several researchers have tried to describe Japanese in terms of MST, focusing on tone placement (Abe 1981; Bennett 1981; Halle 1982; Zubizarreta 1982). They have met, however, with limited success. Poser (1984) critiques these attempts and states that what distinguishes Japanese from English is its inability to fit neatly into a metrical stress system. (Poser (1990) later makes a case for the existence of foot structure in Japanese, independent of the tonal system, a question which is beyond the scope of this

paper.)

Instead, Japanese rhythm is most typically explained in terms of mora-timing. The nature of mora-timing makes Japanese rhythm significantly different from English rhythm. The mora, the basic rhythm unit in Japanese, has a relatively fixed length (unlike the English syllable), varying slightly within words so those containing the same number of mora have similar duration (Han, 1994; Tsukuma, 1985). Variation in the Japanese speech stream comes from significant changes in pitch. The same pitch level can be maintained over two or more mora. (In contrast, English frequency levels tend to alternate.)

Figure 4 shows how these differences affect a Japanese speaker's attempt to recite a phrase in English. Even after practice, the Japanese speaker produces a sentence in which the duration and frequency of each syllable does not vary nearly as much as that of the NS's utterance of the same sentence. This accounts for the NSs' impression that the English of many Japanese speakers is choppy and monotonous.

Rhythm's Building Blocks: Syllables and Mora

The perceptual building block of English rhythm is the syllable, of Japanese rhythm is the mora. The syllable is composed of a nucleus to which optional surroundings (the margin and rhyme) can be added. The nucleus consists of either a vowel or syllabic consonant. The surroundings are arranged according to a complex system of phonotactic rules which allow for great variety and complexity (eg., consonant clusters and closed syllables). The mora, in contrast, can be smaller than a syllable, yet is usually larger than a phoneme. (For example, "Nippon" is normally considered to contain two syllables, four mora and five phonemes.) The mora is composed of a vowel or consonant plus vowel. There are two exceptions: nasal 'n' and moraic obstruent 'ttsu'. Unlike the syllable, the possible combination of phonemes in the mora is quite simple. The differences between the syllable and the mora further impede our students' attempts to acquire English rhythm.

Perception

While easily perceived by native speakers, these units of rhythm often confound speakers of other languages. The extent to which our linguistic experience affects our perception was shown by Cutler and Otake (1994). They asked NSs of Japanese and English to detect specific sounds in both languages. The subjects' response time and accuracy were measured. The Japanese subjects responded more quickly and accurately to moraic targets than non-moraic ones in both languages. Cutler and Otake concluded, "Some processing operations which listeners apply to speech input are language-specific; these language-specific procedures, appropriate to listening to input in the native language, may be applied to foreign language input irrespective of whether they remain appropriate" (p. 824).

Intelligibility

When evaluating intelligibility, suprasegmental features, of which rhythm is a major component, are generally considered more important than segmental features (Brown, 1992). A study to test this was designed by Garzola and Graham (1995). They asked both NSs and NNSs to record the same passage, and then used a sound editing program to modify these recordings. Phonemes from the passages the NNSs had produced were spliced into the NSs' passages, and vice-versa. These modified passages were rated by a separate group of NSs in terms of intelligibility. The passages which maintained the NSs' rhythm and intonation patterns (yet included incorrect phonemes) were much easier to understand than those that contained the NSs' phonemes connected by the NNSs' suprasegmental features.

Classroom Application

Current teaching materials do a good job of presenting the basic skills which maintain rhythm both within syllables (eg., the ability to pronounce consonant clusters and closed syllables) and across syllables (eg., the ability to place stress and make the appropriate reductions between stressed syllables). Many of these materials do not, however, place enough emphasis on the overall role of rhythm in the speech stream. For this reason, the teaching methods and materials which follow focus on a top-down approach to improving our student's perception and intelligibility.

Teaching Activities—Perception and Awareness

It is essential to begin by introducing the concept of perception. Perhaps it is easier to do this by focusing on visual perception first. For example, students can look at pictures which create optical illusions, such as M.C. Escher's work or the 3D pictures found in some pop art. It is also useful to discuss readings about perception. To start narrowing the discussion to auditory perception, it is interesting to ask the philosophical question: "If a tree falls in a forest

and nobody is there to hear it, does it make a sound?" Finally, listening to recordings of foreign speech streams with which the students are unfamiliar enables them to focus objectively on the salient rhythmic features present in languages.

After discussing the concept of perception, the specific differences that exist between English and Japanese rhythm can be introduced. A guessing game (Figure 5) focusing on these differences can be played . To set up this game, the teacher chooses words from both languages which vary according to number of syllables or mora, and stress or pitch placement. The teacher then hums the target word and the students guess which word has been chosen.

Another effective technique is to use the body as a rhythm instrument. Fraisse (1992) suggests that perception is improved when kinetic movement is linked to rhythmic structure. Have the students snap, tap or clap on the stressed syllables that maintain the rhythm in an utterance, or have them use their arms, taking advantage of the verbo-tonal method (Shimosaki, Kyo and Roberge 1985), in which students are taught to keep the rhythm by swinging their arms from the elbow, creating circles. The stressed syllable should fall each time the arm passes the same position (the 12 o'clock position, for example).

Teaching Activities—Intelligibility

When working on intelligibility, metrical grids can be used to illustrate the rhythmic structure being presented. Start with exercises that help students maintain rhythm within phrases. Figure 6 targets unstressed vowels the contrast between "can" and "can't." Figure 7 targets sequences of weakly stressed syllables. The teacher points out the target pattern in the metrical grid and hums it while using kinetic movement to mark the stressed syllables. The students repeat. Then the teacher builds up the target sentences by reciting key sounds, again having the students repeat. Finally, sentences which demonstrate the target rhythm are introduced. (The pattern in Figure 7 can be introduced by playing the beginning of Beethoven's Fifth Symphony.) See Tibitts (1967) for examples of other rhythmic patterns.

The next step is helping students maintain rhythm across phrasal boundaries. They must learn how to divide the speech stream into phrases, inserting the proper silent pauses, a skill which is essential in maintaining the rhythm. They must also learn how to insert pauses that are articulated. By doing such activities as playing "password" and telling stories (Figure 8) the students can learn how to use these verbal pauses. In "password," the students contrast the use of "and" both as a pause marker and linking word. In the story-telling activity, the students tell a chain story, beginning and ending each turn with "and," "but" or "because." Other stress patterns, for example, compound stress, can also be practiced by having the students include the target words or phrases as they continue the story.

A final step involves encouraging the students to distinguish their English voice from their Japanese voice. Starting with familiar phrases and loan words, have the students recite in English and Japanese. For example, in comparing alphabets and counting systems, the students should be able to feel the difference in rhythm. Students should also learn how to switch back and forth between English and Japanese versions of loan words like "strike" and "express." For a real challenge, have the students work on differentiating between English lyrics and their karaoke version, now being published with popular music.

Verse offers interesting and effective practice. Vaughan-Rees (1992) explains "Poetry, after all, is an enhanced form of regular spoken language. And if learners of English begin to read poems with something approaching the realities of speech, then, in my opinion, their actual spoken pronunciation can only benefit" (p. 55). Our students' appreciation of the difference between English and Japanese rhythm can be increased by contrasting verse in each language. Take children's rhymes, for example. Figure 9 (p. 15) illustrates the difference between the rhymes used to make choices in both languages. Note that, in Japanese, the items are counted by mora, whereas, in English, they are counted by stress. Another interesting contrast can be seen when comparing haiku written in Japanese and English (Figure 10). Although the English version of this art form may contain the typical 5-7-5 pattern, the rhythm will vary greatly from one poem to the next.

One means of exploiting verse which the students enjoy involves combining choral reading and reader's theater techniques. Choral reading, itself, is a powerful technique. "If a group of English speakers is asked to read a passage together, they will tend to exaggerate the natural rhythmic tendencies of the language to make unison pronunciation possible...The rhythm becomes self-reinforcing." (Attridge, 1982, p. 74). Reader's theater adds the advantage of being able to turn the use of this technique into

a performance. Take a story told in verse, for example, Dr. Seuss' How the Grinch Stole Christmas (Geisel, 1957). Divide the story into alternating parts, perhaps five (Figure 11). Then divide the class into five groups, each group responsible for one of these parts. In order to be able to recite its part in rhythmic fashion, each group must agree on where the stresses fall.

Recommended Materials

We recommend two textbooks which focus on the role of rhythm in the speech stream. Michael Vaughan-Rees' Rhymes and Rhythm (1994) contains many useful and enjoyable activities. Wayne Dickerson's Stress in the Speech Stream (1989) is thorough and informative.

Conclusion

Take a look at the following excerpt and try to make out the story it tells:

> Wants pawn term, dare worsted ladle gull how lift wetter murder inner ladle cordage honor itch offer lodge dock florist. Disc ladle gull orphan worry ladle rat cluck wetter putty ladle rat nut, end fur disc raisin pimple cauldron ladle rat rotten hut. Wan moaning rat rotten hut's murder colder inset: Ladle rat rotten hut, heresy ladle basking winsome burden barter end shirker cockles. Tick disc ladle basking Tudor cordage off-year groin murder hoe lifts honor udder site other florist. Shaker lake, dun stopper laundry wrote, end yonder no sorghum stenches dun stopper torque wet strainers (unknown source).

Lacking vocabulary and syntax, its meaning can only be deciphered to the degree you are able to impose the correct rhythmic structure.

> The point to be emphasized...is that we will sense these relationships among syllables even when they are not fully manifested in the speech signal itself, because knowing the language means having established intimate connections between certain features of an abstract system and certain kinds of muscular behavior...In listening to our own language, we can dispense with many of the signals and still grasp the meaning and the rhythmic structure which makes that meaning communicable (Attridge, 1982, p. 70).

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(1)
This old man he played one.
He played knick knack on my thumb with a
Knick knack pad-dy wack give your dog a bone.
This old man came rol- ling home.

Fig. 1: Sample Metrical Grid Demonstrating the Rhythm of a Rhyme
Source: Hayes (1995, pp. 26-27)

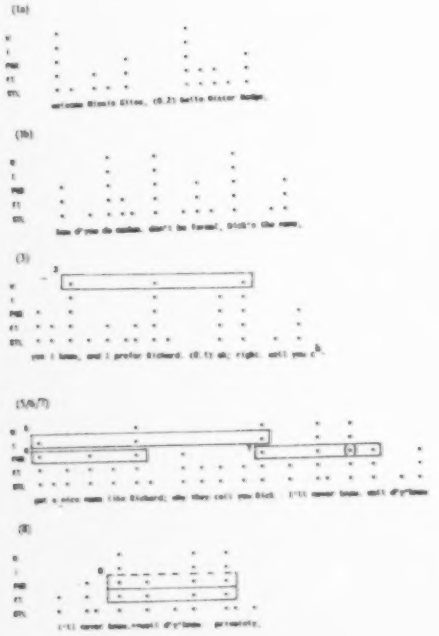

Fig. 2: Sample Metrical Grid Demonstrating the Rhythm of a Conversation
Source: Couper-Kuhlen (1993, pp. 91-93)

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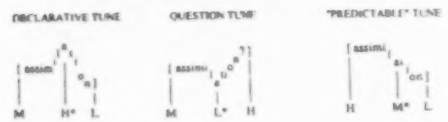
1. Phonemes
   - A. Rhythm affects vowel quality. (Examples are from author's dialect.)
     - Never Stressed: [ə, ɚ, ɨ]
     - Variable: [ɪ]
       [ɪ] (*pull* [pʰʊl] vs. *apple* [ʌpl])
       [i, ɑw] / ____ #, / ____ V, and in prefixes
       (*comprehend* = [kʰɑmpɹihɛnd, kʰɑmpɹihɛnd])
       [ɪ] / ____ 0
       [pɹɑ] ~ [pɹɑ] (*occupy* = [ɑkɹɨpʰɑɪ], [ɑkɹɨpʰɑɪ])
     - Always Stressed: [ɛɪ, ɛ, æ, ɑ, ɔ, o, u, ɑ], and [i, ɑw, ɪ] when not in the context of (b)
   - B. Rhythm affects consonant formation.
     - Flapping: *date* vs. *attain*
     - T-Insertion: *Adrian* vs. *nasal*
     - L-Devoicing: *Iceland* vs. *Icelandic*
     - Medial Aspiration: *account* vs. *chicken*

2. Lexicon and Grammar
   - Rhythm marks content and function words: *the article 'a' vs. a bag*

3. Morphology
   - Rhythm affects word formation: *house/* becomes *outhouse/ɑʊthɑʊs/*

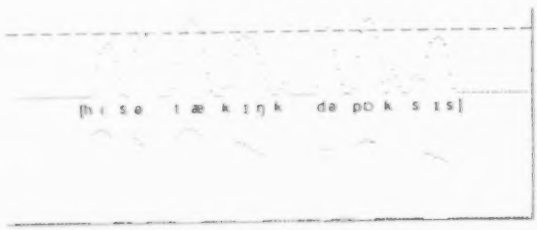
4. Intonation
   - A. Rhythm marks the intonational phrase: each has only one primary stress.
   - B. Rhythm aligns intonational tones.



5. Stress
   - A. Rhythm causes stress to be shifted leftward when a stronger stress follows: *thirteen* vs. *thirteen men*
   - B. Rhythm prohibits this from happening when the leftmost syllable is completely unstressed: *Patrice French*

Fig. 3: Some of Rhythm's Effects on the Speech Stream
Source: Hayes (1995, pp. 10-15)

He's tacking the boxes (male American speaker)



He's tacking the boxes (female Japanese speaker)

Fig. 4: Illustration of the Differences between English and Japanese Rhythm
Source: Molholt (1992, pp. 149-150)

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Using rhythmic cues to identify words

English Words	Japanese Words
prefer	**ame**
kitten	ame
elephant	sakura
banana	kokoro
Japanese	inochi
California	tomodachi
dictionary	kicchin
incredible	mizuumi
communication	onaidoshi
unnecessarily	kariforunia

Note: Bold text represents syllables with primary stress or mora with high pitch.

Fig. 5: Guessing Game:
Distinguishing English Word Patterns
from Japanese Word Patterns

Part A: Practicing unstressed vowels

metrical grid	X X	X	X	X X X	
humming	hm,	hm,	hm,	hm	
kinetic movement	(here)			(here)	
build-up	t t t t t t t		dıdıdıdıdıdıd	did it,did it,did it	
examples	When did it come?		What did it cost?	Where did it stop?	
build-up	u u u u u u		duzu,duzu,duzu	does a,does a,does a	
examples	John does a lot.		Sue does a few.	Mark does a task.	

Part B: Differentiating between "can" and "can't"

metrical grid	X X	X	X X X		X	X X X	X X
humming	hm,	hm,	hm		hm,	hm ,	hm
kinetic movement	(here)		(here)			(here)	(here)
build-up	cn,cn, cn,cn, cn				can,can,can,can,can		
examples	She can teach. He can tell. They can talk.				She can't teach. He can't tell. They can't talk.		

Fig. 6: Sound-Play:
Maintaining Rhythm within Phrases

Practicing a series of weakly stressed syllables

					X
		X			X
metrical grid		X	X	X	X	X
humming			hm	hm	hm,	hm
kinetic movement		(here)				(here)
examples	walking in the woods singing in the rain talking in the dark		quiet as a mouse bigger than a barn slower than a mule		frankfurters and beans hamburgers and fries strawberry surprise
add these examples to above		Marilyn Monroe's			Marilyn Monroe likes

Fig. 7: Beethoven's Fifth:
Maintaining Rhythm within Phrases

Playing password

		X					X
		X	X		X		X
metrical grid		X	X		X	X	X
function		_____ and _____ verbal pause			_____'n'_____ verbal link		
clues/responses		black and high and love and thick and boys and			black and white high and low love and hate thick and thin boys and girls		

Telling stories

A Jack was walking down the street when (include vocabulary here.) (End with *because, and,* or *but*, lengthening stressed vowel to show pause.)

B (Repeat *because, and,* or *but* and continue the story.)

		X	
		X	X
metrical grid		X	X
examples		notebook toothbrush backpack beer can wristwatch	

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Fig. 8: Verbal Pauses:
Maintaining Rhythm across Phrases

Making a choice using a stress-timed rhyme

| | | |

Using choral reading and readers' theater techniques

1,2	*How the Grinch Stole Christmas* by Dr. Seuss
3	Every Who down in Whoville liked Xmas a lot...
4	But the Grinch, who lived just north of Whoville,
1,2,3,4	DID NOT!!!
3	The Grinch *hated* Xmas! The whole Xmas season!
4	Now, please don't ask why. No one quite knows the reason.
2	It *could* be his head wasn't screwed on just right.
1	It *could* be, perhaps, that his shoes were too tight.
3	But I think that the most likely reason of all
4	May have been that his heart was 2 sizes too small.
3	But, whatever the reason, his heart or his shoes,
4	He stood there on Xmas Eve, hating the Whos,
3	Staring down from his cave with a sour, Grinchy frown
4	At the warm lighted windows below in their town.
3	For he knew every Who down in Whoville beneath
4	Was busy now, hanging a mistletoe wreath.
5	"And they're hanging their stockings!"
1	He snarled with a sneer.
5	"Tomorrow is Xmas! It's practically here!"
2	Then he growled, with his Grinch fingers nervously drumming,
5	"I MUST find some way to stop Xmas from coming!"
1	For, tomorrow, he knew, all the Who girls and boys
1	Would wake bright and early.
2	They'd rush for their toys! And *then!*
2/3/4	Oh, the noise! Oh, the Noise! Noise! Noise! Noise!
2	That's *one* thing he hated!
2/3/4	The NOISE! NOISE! NOISE! NOISE!
1	Then the Whos, young and old, would sit down to a feast.
2	And they'd feast.
2/3/4	*And they'd feast!* And they'd FEAST! FEAST! FEAST! FEAST!

Symbols: The numbers represent each group. Commas mean the groups indicated speak together. Slashes mean the groups indicated join in, one phrase after the other, thus building a crescendo effect.

Fig. 11: *How the Grinch Stole Christmas*
Source: Geisel (1957)

Allein gegen alle Deutschunterricht in der Großklasse

Alfred Gehrmann
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Wie der Sprachunterricht im allgemeinen, so findet der Deutschunterricht in Japan in der Regel in der Großklasse statt - unter Bedingungen also, die eine für den Lernprozeß relevante Kommunikation der SchülerInnnen untereinander unmöglich erscheinen lassen. Stellvertretend für die in vielen anderen Institutionen vergleichbare Situation werden im folgenden Erfahrungen aus einer Technischen Fachoberschule (kougyoukoutousenmongakkou) ausgewertet. In einem Wahlpflichtkurs für SchülerInnen im 4.Jahr (das entspricht dem 1. Jahr Universität) sitzen 100 Minuten pro Woche nominal 55 TeilnehmerInnen, die reale Anwesenheit liegt bei 45.

Glöckel (1992, S. 58) beschreibt die Großklasse als Ansammlung so vieler Schüler, daß diese nicht mehr wechselseitig in Kontakt treten können (und die deswegen nicht Großgruppe genannt werden sollte). [...] Zusammenwirken ist [...] kaum mehr möglich. Aufgebend kann [der Lehrer] praktisch nur den Einzelnen und die Gruppe beschäftigen. Es liegt nahe, vor diesem Hintergrund Glöckels Empfehlung zu folgen und den Unterricht in der Form des Darbietens und Aufnehmens zu organisieren. Das Darbieten ist im Grunde eine natürliche und naheliegende Form der Belehrung: Wer etwas kann oder weiß, zeigt oder sagt es demjenigen, der erst hören und schauen muß, bevor er mitreden oder selbst richtig nachmachen kann.(Glöckel, S. 66) Schon ohne ein Sonderproblem, wie es die Großklasse darstellt, sind die Forderungen nach Abbau des Frontalunterrichts [...] deshalb im Fremdsprachenunterricht so schwer zu realisieren, weil dort der Lehrer nicht nur hinsichtlich des Fachwissens einen Vorsprung hat, sondern auch hinsichtlich des Lehrmediums, der Sprache. (Schiffler, 1989, S. 415) Die Sozialform der Großklasse schließt also für den Fremdsprachenunterricht unabdingbare Formen aktiver Teilnahme anscheinend aus.

Wer dennoch dem Zwang dieser Gegebenheiten nicht nachgeben will, muß die didaktische Kompetenz der LernerInnen nutzbar machen. Schiffler (1989, S. 416) nennt diese Kompetenz als eine von mehreren Voraussetzungen für erfolgreiche Gruppenarbeit, bringt sie aber nicht in Verbindung mit anderen Sozialformen wie z. B. der Großklasse. Die Nutzung dieser Kompetenz macht es möglich, auf die Forderungen nach aktiver Teilnahme am Lernprozeß einzugehen. Um diese Kompetenz zum Tragen kommen zu lassen, müssen jedoch entsprechende Voraussetzungen geschaffen werden.

Daß unterschiedliche Lerninhalte angemessene und voneinander verschiedene technische Voraussetzungen brauchen, ist grundsätzlich unbestritten. Chemie- oder Sportunterricht finden in entsprechenden Räumen und in angemessener Kleidung statt, da sie im normalen Klassenraum nicht adäquat durchgeführt werden können. Werden für den Sprachunterricht Forderungen nach kleineren Lerngruppen aus den verschiedensten Gründen nicht erfüllt, so läßt sich jedoch in den meisten Fällen ein Klassenraum organisieren, in dem die Tische zu Vierergruppen zusammengeschoben werden können, und zwar nicht nur für einzelne Übungen, sondern für die gesamte Unterrichtsdauer. Wer einen solchen Unterrichtsraum schafft, realisiert die erste Regel: nicht Kommunikation mit dem Lehrer steht im Vordergrund, sondern Kommunikation der LernerInnen untereinander. Die Anlage des Unterrichts folgt nicht dem Prinzip frontal erklären - in der Gruppe üben.

Vielmehr entwickeln paralell arbeitende Gruppen von je vier LernerInnen gemeinsam

a) Verständnis für die Fremdsprache und
b) die Fähigkeit, diese Fremdsprache anzuwenden.

Ein solcher Unterrichtsansatz ist sicherlich leichter zu realisieren, wo in Universitäten Paralellkurse für die selbe Lernergruppe von japanischen KollegInnen unterrichtet werden. Dadurch erübrigt sich ein beträchtlicher Teil des theoretischen Unterrichts, des Erklärens also. Erfahrungsgemäß ist kommunikativer Unterricht in der Großklasse aber auch ohne eine solche Paralellveranstaltung möglich.

Wer davon überzeugt ist, daß ein erfolgreicher Fremdsprachenunterricht nur im Zusammenspiel einer beschränkten Anzahl von PartnerInnen möglich ist, wer dementsprechend eine Vorliebe für Unterrichtsmaterialien hat, die für regelmäßige Teamarbeit, Partnerkontrolle usw. konzipiert sind, sollte sich nicht durch die äußeren Bedingungen nicht davon abhalten lassen, den Aufbau des Unterrichts auf diese Materialien abzustimmen. Als Beispiel sei hier Sprachkurs Deutsch 1, Neufassung (Häussermann, 1991) angeführt. Dieses Buch ist mit seinen Dialogübungen, Bildtexten und Satzschalttafeln für den Frontalunterricht gänzlich ungeeignet, gibt der gelegentlich vom Lehrer unterstützten Vierergruppe innerhalb der Großklasse jedoch reichlich Gelegenheit, beim Üben des bereits Gelernten neue Strukturen und Bedeutungen kennenzulernen. Grundsätzlich sollte sich der Lehrer für ein Buch entscheiden, in dem die Progression in der Regel in die Übungen eingebettet ist, im Gegensatz zu Lehrwerken, die Erklären und Üben voneinander trennen. Die Auswahl des Lehrbuchs sollte von der Überlegung getragen sein, welchem Material der Lehrer seine Lernergruppen anvertrauen will.

Als weiteres zum eigenständigen Entwickeln in der Vierergruppe hilfreiches Arbeitsmittel empfiehlt sich ein kleines einsprachiges Wörterbuch wie z. B. kleines Lexikon der (Alltags-)Welt (Marui, 1990). Der nach Wortfeldern gegliederte Aufbau ermöglicht der Vierergruppe einen Arbeitsstil, der das ineffiziente und nicht kommunikative Nachschlagen - Notieren - Vergessen ersetzt. Auch hier geht es darum, den Lerngruppen ein Werkzeug in die Hand zu geben, daß sie möglichst bald selbstständig benutzen können.

Es ist nun ohne weiteres möglich, die Arbeit der Vierergruppen durch Tafelanschrieb zentral zu leiten und zu variieren - welche Übung wird gemacht, wird sie als Tempoübung gemacht, laut, leise oder geflüstert, im Stehen oder im Sitzen, mit vier Büchern offen, wird nur ein Buch herumgereicht, oder werden die Bücher ganz geschlossen? Im letzteren Fall können Impulse - Stichwörter etwa, oder Illustrationen aus dem Lehrbuch - mit dem Tageslichtprojektor oder an der Tafel präsentiert werden. Eine andere Variante ist es, das einzige offene Buch einer LehrerIn innerhalb der Gruppe zu geben, die die Übung anleitet und gegebenenfalls korrigiert. Diese Methode bewährt sich vor allem bei Aufgaben, die wiederholt werden oder als Hausarbeit gestellt werden.

Schriftlich aufgegebene Hausaufgaben brauchen nicht mühselig vom Lehrer einzeln korrigiert zu werden. Vielmehr wird die Gruppe zu Beginn der Stunde aufgefordert, die einzelnen Ergebnisse zu einer gemeinsamen Lösung zusammenzufassen und auf nur einem Blatt abzugeben. Auch Klassenaufgaben können aus dem Buch heraus großfotokopiert werden (das erleichtert die Teamarbeit); Lösungen werden wiederum gemeinsam besprochen und abgestimmt. Der Lehrer sammelt dann nur die Gruppenlösung zur Korrektur und Benotung ein. Eine andere Möglichkeit ist es, die Gruppenergebnisse von je einer VertreterIn an die Tafel anschreiben zu lassen. Für Schnelligkeit lassen sich hier ebenso wie für Korrektheit Punkte an die Gruppe vergeben. Jede Form von Wettbewerb unter den Gruppen macht solche Aktivitäten ohne größere Umstände sehr lebendig.

Das Prinzip, eine GruppenvertreterIn mit einer Aufgabe von der Gruppe wegzuschicken, läßt sich auch anwenden, um Informationen einzuholen. Ein Beispiel dafür ist das Außendiktat, bei dem ein außerhalb des Klassenraumes aufgehängter Text der im Klassenraum zurückbleibenden Gruppe diktiert werden muß. Auch hier können wieder Punkte für Präzision und Schnelligkeit vergeben werden. Umgekehrt kann auch an drei Gruppenmitglieder die Aufgabe gestellt werden, für das zurückbleibende Mitglied Informationen zu sammeln, die an den Tischen der anderen Gruppen eingeholt werden müssen. Das bietet sich etwa bei Wortschatzübungen an: Einzelne Tische sind zuständig z. B. für Obst, Gemüse, Getränke, Schreibwaren, Kleidung, Möbel etc.

Kann eine Gruppe ein Problem nicht selbstständig lösen, wird der Lehrer zu Hilfe gerufen. Der kommt aber nur, wenn alle Gruppenmitglieder die Hände heben. Das verhindert in der Regel die Inanspruchnahme des Lehrers für Probleme, die eigentlich durch gemeinsames Nachdenken in der Gruppe lösbar sind.

Um den individuellen Lernfortschritt der StudentInnen in Zensuren festzulegen, lassen sich drei Faktoren heranziehen. Ein das Semester abschließender Test, der Hefter mit allen im Laufe des Semesters angefertigten Hausaufgaben, sowie eine Auswertung der Punkte, die vom Lehrer an die Gruppen vergeben wurden. Schließt eine Gruppe eine vom Lehrer aufgegebene Aktivität besonders schnell oder gründlich ab, bekommt sie eine Punktekarte. Am Ende des Unterrichts bekommen die einzelnen Gruppenmitglieder für jede Karte einen Punkt. Die mündliche Note, die zu Beginn des Semesters für alle bei 50% liegt, verändert sich entsprechend nach oben. Unentschuldigtes Fehlen oder Stören des Unterrichts führen zu Abzügen. Da die Gruppen im Unterricht für die Hausaufgaben Musterlösungen erstellen, genügt es, die Hausaufgabenmappe lediglich einmal zum Ende des Semesters einzusehen, um sich ein Bild über das individuelle Engagement zu machen.

Wird das Thema Beurteilung hier schon angesprochen, sollte auch die Bewertung des Unterrichts durch die LernerInnen einbezogen werden. Die läßt sich sehr einfach , z. B. nach dem Abschlußtest durchführen, wenn die SchülerInnen aufgefordert werden, ohne Namensnennung und in der Ausgangssprache ihre Meinung zum Unterricht aufzuschreiben. Gerade diese Umfragen haben den Autor dazu ermutigt, den Deutschunterricht in der Großklasse vollständig den Vierergruppen anzuvertrauen. Darüberhinaus lassen sich Erfahrungen, Informationen, Ideen und Literatur zum Thema kooperatives Lernen in verschiedenen Internet-Foren finden, über die der Autor bei Bedarf gern Auskunft gibt.

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Constructive Methods of Dealing with Large Classes

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Large Class Research: An International Perspective

Studies in class size date from at least as early as 1902 (Rice, 1902). Between 1902 and 1975 there were at least 76 studies conducted (Cooper, 1989). Interest has been intermittent. In the U. S. there was very little work in this area until some extraordinary budgeting allocations in the United States. In 1965, Title 1[1] funds provided to educate low-achieving children and the modifications made in 1981, Chapter 1[2] funds gave a massive impetus in funding requests and thus the research needed to justify the grants. While the research in the United States is certainly not the only work being done, it is important to note that more than 45 billion was expended by 1989 (Slavin, 1989) and as such the desire to wrest a fair portion from the federal coffers has provided intense competition and the research papers in class size influence have proliferated.

The European studies have come largely from the Lancaster-Leeds Language Learning in Large Classes Research Project based at the universities of Leeds and Lancaster for which

Hywel Coleman has compiled numerous studies from Asia and Europe. Their first project report (Coleman, 1989) is an extensive bibliography that serves as a reference for the classroom teachers perspective.

In Japan, the primary source of reported work has been published in the JALT publication *The Language Teacher* (Christensen,1988; Helgesen, 1986). The largest portion of the work reported in English is focused on the classroom environment rather than systemic studies which would include such things as curriculum, evaluation, finance and administration. The work is almost wholly qualitative reports and reflects the teachers concerns for management, method and student-teacher interaction.

Whereas the studies for Europe and Asia number in the hundreds, studies for North America (predominantly the USA) number in the thousands. The doctoral dissertations on large classes research alone registered with Pro-Quest Dissertation Abstracts exceeded 600 by June 1995.

The focal work in the North American literature to date are the series of studies by Glass et al. and Educational Research Service. (Glass et al. , 1978, 1982) conducted an extensive research of the previous studies and concentrated on research class size and achievement. Using a quantitative perspective, they found 109 small-large class comparisons that employed randomisation. Of these 109, 81% of the comparisons favoured the smaller classes. They interpreted the data to mean that a reduction in class size would produce significant improvement in student achievement.

ERS (1978) conducted a less restricted review and analysis of the data and reached very different conclusions from the 1978 Glass and Smith study. ERS asserted that there was little if any support to show that smaller classes benefited students achievement levels.

In answer, Glass et al. were unstinting in their criticism of the ERS methodology which lumped many categories together and did not account for non-randomisation. In addition, Glass et al. delineated the political nature of the ERS and their clients as evidence of political rather than educational priorities (Glass et al., 1982, p. 84). As a result, ever since the 70s the primary debate in class size in the USA has been predominantly political/financial vs. educational.

A number of critiques of the Glass et al. work since then (Hedges & Stock, 1983; Slavin, 1989; Cooper, 1989) have cast some doubt on the extent of the reported significance of reduced class size. However the research to date also shows significant improvements for reduced class size with more than 100 hours of instruction. These subsequent studies also gave evidence of a great many more factors involved in overall achievement.

While some recent reports assert there is very little to support reduction in class size respective of short-term student achievement gains, the research to date has strong implications for language education: beginners, students of low ability, and students of low motivation can be best helped by reduced teacher to student ratio (Shaver & Nuhn, 1971; Robinson & Wittebols, 1986; Cooper, 1989). This places educational priorities at odds with political agenda which seek to provide a short-term financial rationale for curriculum parameters.

Small classes provide teachers the opportunity to concentrate on the class environment. Non-achievement factors studied show there is greater support for the effects of small class size in overall school environment and management, and classroom instruction (Glass et al., 1982; Robinson and Wittebols 1986). Variables positively influenced by reduced class size include teachers moral, absence frequency, expectations for students, job satisfaction (Elam 1973), work load (size and frequency), opportunity for professional growth, quality of student-teacher interaction, increased motivation, increased quality. Crucial cognitive load variables—quality of monitoring and instructional time (Carroll, 1963; Bloom, 1976)—are favourably effected. Students' attitude, attention span, self-image, mental health, and motivation improved while misbehavior and absences decreased in frequency (Cahen et al. ,1983; Carter, 1984).

Instruction variables positively effected by reduced class size include teacher's knowledge of the pupils (student individualisation), increased dyadic interaction (Cahen et al., 1983), variety of activities and adaptation to students needs, informality, quality of class aids, classroom organisation and task structure, assessment and class environment.

Studies of small class size have also revealed why benefits are often not realised. Teachers may not change their approach with smaller classes and the same methodology that is effective in managing large classes does not take advantage of smaller classes (Cahen et al., 1983; Robinson and Wittebols, 1986; Shapson et al., 1980). Some of the more common problems noted have been inadequate monitoring as the increased activity level raises the total teaching load in class. However, it is also true that smaller class gains are not immediately obvious and many studies that discredit small classes have

engaged study periods that were too short for measurable improvement.

The research tells us more about the problems of the large class than what is in our power to do about those problems. Administrative barriers imposed by curriculum, schedule and materials controls have also been noted as inhibitors that involve the teachers but lay well outside of their control. Physical barriers such as classroom size and school accessibility are also impediments that the teacher can not control. But the longer teachers are left out of the administrative loop, the greater the potential loss of the very skills they were educated for, rendering their specialised professional education largely ineffective and irrelevant (Apple and Jungck, 1990). Factors effecting student attitude, although influenced by the class and the teacher are so complex as to make a serious lack of motivation nearly insurmountable in any classroom. It is unrealistic for teachers to believe they can effect all of the problems encountered in the large classroom and overcome them by attention to the variables mentioned above. It is even more unrealistic to impose such expectations on the faculty.

Promoting Individualisation and Interaction: Class Management and Teacher Expectations of Students' Active Learning

Small class research does not empower teachers to reduce the size of their classes certainly. But it does inform teachers as to which areas to focus limited time and resources. A primary advantage of the small class is the teacher's enhanced opportunity to spend more time focused on the individual student. There are a ways of enhancing this aspect in the large class as well.

Although individualised instruction is problematic in a crowd, memorising student names and faces draws the students into interactive dyads and allows teachers to focus interaction—particularly important in disruptive or off-task behaviour. This task can be aided by each student possessing a desk placard containing the student's name in bold letters and a picture on one side and the student's number on the other side. Before class, students retrieve their placard from the teacher and the remaining placards can be used to quickly record absences. The placards serve two purposes—identification and recording attendance. In addition, the teacher can use them to help memorise students' names and faces.

Misbehavior is a natural part of human relations and it is hardly surprising when it occurs in the classroom. Misunderstanding is usually the culprit here. Teachers tend to perceive the student's actions in light of the teacher's own perspective. Teachers can improve the class environment and the quality of interaction by providing the students with guidelines for their responsibilities in the classroom. In this way the students are brought into the process of monitoring their behaviour and the process of learning. This can reduce the need for individualised instruction providing the students assume a greater responsibility for their behaviour.

Clear guidelines are effective in involving the students and should be implemented early. During the first class period, a syllabus with daily activities and a student behavior contract which includes grading procedures and class rules translated into the students' native language should be distributed and explained in a small group setting. The student should sign these to signify that they understand and agree to the grading procedures and class rules. They should keep a copy with the translation for further reference. These records also constitute documentation for administrative guidelines. They are also a ready reference for daily activities and can smooth out the process of activities and responsibilities reducing time for explanation and transition between activities.

Teachers should write the daily activities, objectives and homework assignments on the board before the class to help eliminate confusion and aide the students' understanding of why a lesson is important. It is also true that students often read a foreign language better then they understand it verbally. This procedure enables them frame their thoughts for the day.

Research has consistently shown that traditional lecture methods dominate college and university classrooms practices. Chickering and Gamson (1987) suggest that students must do more than just listen. They must read, write, discuss, or be engaged in problem-solving.

To be actively involved, students must engage in higher-order thinking tasks such as analysis, synthesis, and evaluation. Several studies have shown that students prefer strategies promoting actively learning over traditional lectures. Research has also shown that active learning techniques are comparable to lectures in promoting the mastery of content but superior to lectures in promoting the development of students' skills in thinking and writing. In addition, cognitive research has demonstrated that a significant number of individuals have learning styles that are best served by pedagogical techniques other than lecturing. Therefore, a

thoughtful and informed approach to skillful teaching involves the instructor becoming knowledgeable about the many ways of promoting active learning. Further, each faculty member should engage in self-reflection and be provided the opportunity to explore alternative approaches to instruction.

There are several modifications of the traditional lectures in the classroom that incorporate active learning (Penner, 1984). By allowing students to consolidate their notes by pausing at intervals during the lecture for several minutes, the students will learn significantly more (Ruhl, Hughes, and Schloss, 1987). The teacher will further enhance learning by inserting a brief demonstration or short ungraded writing exercise followed by class discussion. Other modified lecture types include the feedback lecture, which consists of two mini lectures separated by a small-group discussion built around a study guide and the guided lecture, in which students listen to a 20 or 30 minute presentation without taking notes, followed by writing for five minutes about what they remember and concluding the class time in small groups for clarifying and elaborating.

The single greatest barrier to effective use of these techniques is the faculty members' ability to try new techniques. This "risk " includes the possibility that the students will not participate, the faculty member may feel a loss of control, lack necessary skills, or be criticised for teaching in an unorthodox manner. These potential obstacles can be easily overcome with careful and thoughtful planning.

In teaching, as well as many other aspects of life, people usually get what they expect. Expect the best of the students and appeal to them though words and actions. Teachers must first be convinced that the day's lesson is important and needed in their education. The teacher must elucidate this importance to the students through activity and demeanor. This requires energy and activity. Moving around the room while lecturing and by constantly checking on group and individual work will help show the students commitment and keep most of them awake. The lectures or instructions should be well-structured and use of the board to explain ideas is helpful in including the different types of learner styles. Involve the students in learning by asking questions during lectures by using their first names is an effective method. Establishing personal relationships during class by calling on students by name will help break them into individuals

Interactive Group Methods for Dealing with Large Classes

Freeman (1985) reminds us that even the most experienced foreign language teachers may be forgiven for occasionally feeling that there exists a hopeless gap between the theory of communication methodology and the reality of their classroom situation: "There is no greater strain placed on a teacher's love of teaching than having to teach oral English in a large class."

Here we delineate group strategies that specifically address the oral English class environment in large Japanese university classes. Group work and student leaders are a possible intervention that can bestow some of the benefits of smaller classes by breaking them down into manageable and knowable subunits.

Permanent groups of three or four offer one approach to building an environment that involves the students in the learning process. Each group contains a leader, recorder, getter, and reporter and each person in the group is directly responsible for participation in every assignment. The leader directs the group and monitors participation, the recorder writes down the group's answers, the getter acquires needed supplies such as handouts, and the reporter is responsible for reporting the group's conclusions. The teacher can monitor the activity of the group from the reports they return or monitor specific individuals in a rotating pattern if the teacher suspects that some are not wholly involved.

Another approach for bridging the gap between theory and reality is LIFE, ("Learner-centred, Imagination-driven, Fluency and Enjoyment-oriented system) . This incorporates many of the features that have evinced viable large class management features. Particularly influential for the development of LIFE has been the work of Hywel Coleman. He used a taxonomy of public events which divides them into either 'spectacles' or 'festivals' to draw a distinction between the conventional and the new styles of large class interaction (1987). Coleman describes his approach to teaching large classes as 'learning festivals' which are distinguished by three features: all participants are equally active; the activity is by necessity interactive in nature; the distinction between teacher and learner is minimised. The role of the teacher may at times be as an equal participant in the activity, but before everything else the learning festival teacher must be the facilitator, creating the necessary environment in which the learners' goals can be achieved.

The LIFE lesson too takes the form of a learning festival and the LIFE teacher is very

much a facilitator. However, a consideration of the practicalities of what this role actually entails in the specific context of large Japanese university classes is that teacher must be humane and authoritarian. Certainly, it is self-evident teachers hold humanism in language teaching as a 'good thing.' However, as has been pointed out by Stevik (1990) there is considerably less agreement about what the term actually means or how its objectives should be realised. Specifically in the present context, how should we deal with classes of fifty or more non-English major freshmen with little or no interest in English who are only there to satisfy the credit requirements of the university? Surely the system is asking us to fight battles that have already been lost elsewhere. Yet even here LIFE is able to create the conditions for successful humanistic learning to take place, but it does so by despotic means.

Stated briefly, LIFE learners work in groups of two teams of three to complete task-sheets for which they are awarded points. The task-sheets comprise various information-and reasoning-gap based tasks which can only be completed by exchanging information between teams. Learners are free to choose their groups and can change groups each lesson. The two teams in each group are physically separated by a gap sufficiently wide (at least one metre) to render clandestine muttering of information in Japanese between them impossible. Within teams learners are always permitted to speak quietly in Japanese so that all the inevitable peer-confirmation may be done legally, but when the inter-team information exchanges start they must only speak in English, and fairly loud English too if they are to communicate their message successfully.

There are no examinations in LIFE. Instead, points are awarded at the end of each lesson as an average to the team as a whole with each member receiving the same number, irrespective of how diligently he or she worked. Unwarranted absence from class means no points for that lesson. The number of points accumulated during the year-long course determine a learner's final grade. This creates a powerful incentive for learners to cooperate both within and between teams to complete the tasks and leads to an extremely positive classroom atmosphere.

As mentioned above, clearly defined rules make the students' responsibilities and role more easily recognised. The rules of LIFE are described in Sadean detail on a handout and the first lesson of each course is entirely occupied with going over this so that learners are clear about what they will be expected to do and what the point penalty will be, for example, letting a pocket bell go off during the lesson. The rule sheet's absolute lack of ambiguity about what constitutes unacceptable behaviour and the consequent depersonalisation of any conflict between teacher and learner is one of LIFE's greatest strengths. In subsequent lessons, after a brief introduction to the topic and the task sheet by the teacher, the learners must take complete responsibility for their work. Meanwhile the carefree teacher merely wanders round the classroom from group to group: part facilitator, part resource, part warder. The quality and amount of monitoring time is enhanced as the class is restructured along lines that more closely approximate the small class advantages.

Conclusion

Teachers need support in and outside of the class if they are to take advantage of the opportunities as they arise. To that end, the collegial community is vital in the quality of the school environment and the quality of instruction. If the school environment does not encourage collegial interaction, put your energies into the professional associations. Develop a workable system to monitor your students' attendance and education—there are any number of options available within teachers' associations. Use group work in class, it will lessen the stress of working with large groups, and free you up for more and better monitoring and increase the opportunity for student learning and development of leadership skills. Hone your lecture technique so that it includes feed back and is delivered in small digestible segments—other teachers can be invaluable in providing feedback. Remember, there are answers to your problems but they won't answer all problems in the next five minutes. To put it aphoristically, education is a career, not a hobby.

Notes

1 Formally known as the "Elementary and Secondary Education Act, " passed by Congress in 1965.
2 Formally known as the "Educationa! Consolidation and Improvement Act."
3 The term here is pulled from the literature but has not been sufficiently explained as to why improving the environment will not lead to increased achievement.
4 Designed and developed by E. Haig who has used LIFE for the last four years.

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